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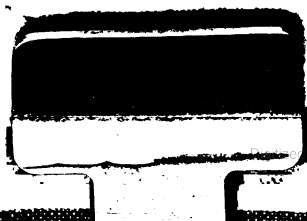
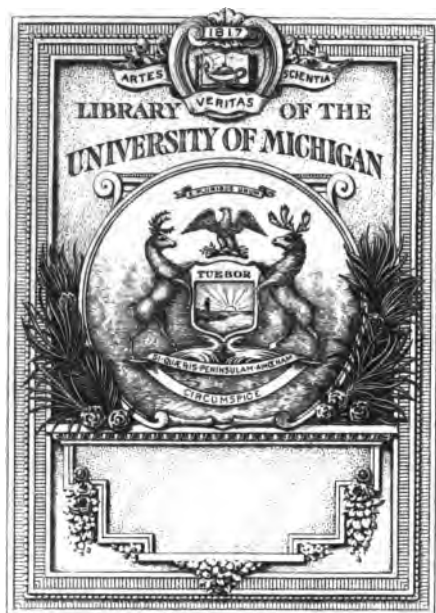
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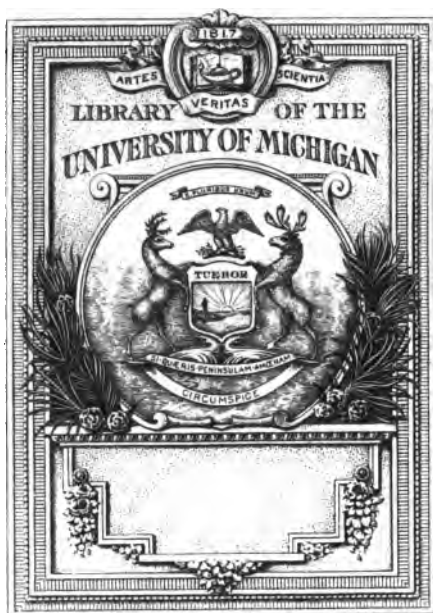


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# THE IDYLLS OF THEOCRITUS





THE  
IDYLLS OF THEOCRITUS

EDITED

WITH INTRODUCTION AND NOTES

BY

R. J. CHOLMELEY, M.A.

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## PREFACE

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A FEW words may be said in explanation of the design of this edition.

I have tried to bring together in the Introduction the result of recent investigation into the literary history of the Alexandrian writers, so far as concerns Theocritus. An enormous amount of labour has been bestowed on this question in recent years, but chiefly in foreign magazines and monographs, and the results have never yet been introduced into an edition of Theocritus, although they are very necessary to a right understanding of his works and his position in Greek poetry<sup>1</sup>.

In the text I have followed no one previous edition; but, while adhering to the best MSS. where possible—in some places rejecting generally received emendations—have accepted conjectures without regard to their previous recognition. Theocritus has always been a happy guessing-ground for ingenious critics, and there is no lack of suggestions; but in spite of this I have in some places been forced to introduce new readings<sup>2</sup>. The text is presented com-

<sup>1</sup> A valuable *résumé* is given by M. Legrand, *Étude sur Théocrite* (Paris, 1898), though in an inconvenient form. My obligations to his work would be greater had it appeared two years earlier.

<sup>2</sup> Denoted by 'text. Ch.' at bottom of page. To save space I have generally omitted mention of smaller corrections—spelling or dialect. The great majority of these are due to H. L. Ahrens.

plete, save for the expurgation of a few lines in *Idyll* v and in the spurious twenty-seventh poem.

The notes must of necessity be somewhat full in an author like Theocritus, who lies beyond the usual track of reading, and whose Greek, naturally difficult, is rendered harder by his position at the beginning of a new epoch when the strictness of the classical idiom and vocabulary is breaking down. In such a case it is easy to be dogmatic; but dogmatism will not convince. It has therefore been necessary to deal at considerable length with grammatical as well as with textual difficulties. For the same reason the index has been arranged to afford a general synopsis of Theocritean usage and style.

My heartiest thanks are due to Mr. A. E. Measures, of King Edward's School, Birmingham, for his kindness in undertaking, at short notice, the task of seeing this work through the press during my absence from England. The conditions under which this task is undertaken add to its difficulties, and responsibility for errors and omissions rests with me alone.

LONDON,  
February, 1900.

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## ERRATA AND CORRIGENDA

THE editor regrets that service in Africa prolonged beyond the term anticipated prevented him from seeing this book before it was published, and that he was unable to revise or correct it finally.

He hopes to have some further opportunity of adding any necessary material now omitted; for the present a list of mere corrections is all that can be supplied.

LONDON, *July*, 1901.

### INTRODUCTION.

- Page vi, for 1901 read 1900  
5, line 16, for scanned read scorned  
13, line 16, for they read they were  
20, note 1, for rest read the rest  
21, line 26, for *Id. V.* read *Id. VII.*  
26, line 27, for came read come  
28, note, for Conat read Couat  
29, line 24, read 'xxv and Megara'  
30, line 5, for choice read choric  
30, line 15, for bold read bald  
38, note, for G. Fāth read G. Futh  
46, line 11, for new read now  
42, line 5, for tilt read lilt

### TEXT.

- Id.* 1. 6, for χιμάρα read χιμάρα  
2. 12, for Ἑκάτα read Ἑκάτα  
3. 35, for ἐριθακίς read Ἐριθακίς  
4. 58, dele crit. note.  
5. 24, for ἀμνὸν ἔπειδε read ἀμνόν.—ἔπειδε.  
6. 22, for ὡπερ ὄρημι read ὡ ποθόρημαι  
13. 52, crit. note, for Ziegler read vulgo  
15. 95, for ἀλέγω read ἀλέγω μὴ κ.τ.λ.  
15. 125. Place this line in inverted commas.  
15. 127. Remove inverted commas.

THEOCRITUS

## ERRATA AND CORRIGENDA

- Id.* 16. 63, for παρελθεῖν read παρεινεῖν  
 21. 15, for οὐδεὶς δ' οὐ read οὐδεὶς δ' αὖ  
 22. 66, for καίτοι read καὶ τοῖς  
 23. 8, for ῥοδόμυλον read ῥόδα μάλων  
 23. 12, for βλέπας read βλέπων  
 28. 3, for περρέχε read περρέχει  
*Ersg.* 16. 2, for πολλοὶ read πολλῆς

**NOTES.**

1. 48, for filiae : harum read filiae harum
  1. 78, for ἐρασμαι read ἐράομαι
  1. 105, for when read where
  2. 3 (p. 199), for καταθήσω read καταθήσω  
for καταθήσομαι read καταθήσομαι
  2. 66 (p. 205), for Xenophon, Ephes. read Xen. Ephes.
  2. 103, for neat read next
  3. 7, for οὐχ ὥς, MSS., read οὐχ ὥς τινες
  3. (p. 213), read is different. In Soph. O. C.
  4. 11, for κ.τ.λ. read καὶ
  4. 63, for see k read so k
  5. 109 (p. 232), for προμηνύσης read προμηνύσεις: id. (p. 233, line 1)  
read οὐ σίγα;
  5. 109 (p. 233), for β is written ω read β is written u
  6. 12, for καχλάζοντα read καχλάζοντος
  6. 25. This note belongs to 6. 22. For ποθόρημι read ποθόρημαι
  6. 29, for Britzsche read Fritzsche
  7. 22, for ἔπος read ὅπος
  7. 98. Insert 'he' after 'Yet after all Aratus'
  8. 18, for Filney read Tilney
  8. 91. Read 'I suggest γὰρ μεθεῖς.'
  10. 46 read A. Pal 6. 53
  11. 54, for ὅτε read ὅ, τε
  11. 72, for surge read singer
  13. p. 278, for G. Frith read G. Futh
  13. 23, 24 ad fin., for lands read lines
  13. 64, read 'is usually resumed'
  15. 30, for τὸ μὲν αἷμα read τὸ μὲν αἷμα
  16. 63, for παρελθεῖν read παραιρεῖν
  16. 84, for tune read time
  17. 13 (p. 313, line 11), for in this use read in this latter use
  17. 87, for loot read lost
  22. 65, 67 (p. 338, line 29). Put the words 'There is possibly  
some reference to gouging' in inverted commas.
  23. 12, for ἀνάγκαν read ἀνάγκαν
- Page 366, line 10, for some read 'so we'
- Ep. 16. 2, for πολλὰς read πολλοῖς

## INDEX.

**Page 389, line 33, for 'in  $\delta\epsilon$  clause' read 'with no  $\delta\epsilon$  clause'**

## INTRODUCTION



### A. Life of Theocritus.

A. FOR the life of Theocritus we have very little direct external evidence. There is (1) a short notice in Suidas, Θεόκριτος, υἱὸς Πραξαγόρου καὶ Φιλίνης (οἱ δὲ Σιμίχου) Συρακούσιος· οἱ δὲ φασὶ Κῶν· μετώκησε δὲ εἰς Συρακούσας.

(2) An anonymous life, prefixed to the *idylls* in a large number of MSS.

Θεόκριτος, ὁ τῶν βουκολικῶν ποιητής, Συρακούσιος ἦν τὸ γένος, πατὴρ Σιμχίδου (Σιμίχου Ahrens) ὡς αὐτὸς φησι·

Σιμχίδα, πᾶ δὴ τὸ μεσαμέριον πόδας ἔλκει; (vii. 21),

ἔνιοι δὲ τὸ Σιμχίδας ἐπώνυμον εἶναι λέγουσι· δοκεῖ γὰρ σιμὸς εἶναι τὴν πρόσφιν, πατέρα δ' ἐσχηκέναι Πραξαγόραν καὶ μήτερα Φιλίαν<sup>1</sup>. ἀκουστής δὲ γέγονε Φιλητᾷ καὶ Ἀσκληπιάδου ὧν μνημονεύει· ἤκμασε δὲ κατὰ τὸν Πτολεμαῖον τὸν ἐπικληθέντα Λαγῶν (Δάγον k. marg.), περὶ δὲ τὴν τῶν βουκολικῶν ποίησιν εὐφυῆς γενόμενος πολλῆς δόξης ἐπέτυχεν· κατὰ γοῦν τινὰς Μόσχος καλούμενος Θεόκριτος ὠνομάσθη (so k., other MSS. add) ἰστέον δὲ ὅτι ὁ Θεόκριτος ἐγένετο ἰσόχρονος τοῦ τε Ἀράτου καὶ τοῦ Καλλιμάχου καὶ τοῦ Νικάνδρου· ἐγένετο δὲ ἐπὶ τῶν χρόνων Πτολεμαίου τοῦ Φιλαδέλφου, κ.τ.λ.

(3) Argument, *Id.* iv: ὁ Θεόκριτος ὥσπερ ἐδείξαμεν κατὰ τὴν ῥκδ' Ὀλυμπιάδα ἤκμαζεν (= Ol. 124 = B.C. 284-280).

(4) Arg., *Id.* vii: ἐπιδημήσας γὰρ τῇ νήσῳ (Cos) ὁ Θεόκριτος, ὅτε εἰς Ἀλεξάνδρειαν πρὸς Πτολεμαῖον ἀπῆι, φίλος κατέστη Φρασιδάμῳ καὶ Ἀντιγένει.

(5) Arg., *Id.* xi: προσδιαλέγεται ὁ Θεόκριτος ἱατρῷ Νικίᾳ Μιλησίῳ τὸ γένος, ὃς συμφοιτητὴς γέγονεν Ἐρασιστράτου ἱατροῦ ὀντος καὶ αὐτοῦ.

<sup>1</sup> Cf. Argument, *Id.* iii.

(6) Arg., *Id.* xvi: τοῦτο τὸ εἰδύλλιον γέγραπται εἰς Ἱέρωνα τὸν Ἱεροκλέους τὸν ἔσχατον Σικελίας τύραννον. κατέσχε δὲ τὴν ἀρχὴν στρατηγὸς ἀποδειχθεὶς ὑπὸ τῶν πολιτῶν καὶ φθείρας τὰς δυνάμεις ὥστε τύραννον αὐτὸν ἀναγορευθῆναι. μηδὲν οὖν εἰληφὼς παρὰ τοῦ Ἱέρωνος ὁ Θεόκριτος διὰ τοῦτο Χάριτας τὸ εἰδύλλιον τοῦτο ἐπέγραψε.

(7) Arg., *Id.* xvii: ἀμαρτάνει ὁ Μούνατος εἰς τοὺς χρόνους ἀναβιβάζων τοῦ Θεοκρίτου τὸν Φιλοπάτορα (Ptol. iv) οὐ συνιδὼν τοσούτου χρόνου διάστημα μαχόμενον.

(8) Scholiast. vii. 21: Σιμιχίδα· οἱ μὲν αὐτὸν φασὶ Θεόκριτον· καθὼ Σιμιχίδου (Σιμίχου schol. Gen.) ἦν υἱός, ἢ καθὼ σιμός ἦν (cf. Schol. iii. 8) οἱ δὲ ἕτερόν τινα τῶν σὺν αὐτῷ καὶ οὐ Θεόκριτον διὰ τὸ "Σιμιχίδα μὲν Ἑρωτες ἐπέπτарον" (vii. 96) φασὶ δὲ τὸν τοιοῦτον ἀπὸ πατρίου (so Vulgo, see *infra*, p. 24) κληθῆναι, ἀπὸ Σιμιχίδου τοῦ Περικλέους τῶν Ὀρχομενίων, οἵτινες πολιτείας παρὰ Κῆποις τετυχῆκασιν.

(9) Schol. vii. 40: Ἀσκληπιάδην φησὶ τὸν ἐπιγραμματογράφον ὥσπερ γὰρ Σιμιχίδαν ἑαυτὸν καλεῖ ὁ Θεόκριτος πατρωνυμικῶς ὡς υἱὸν Σιμιχίδα, οὕτως καὶ νῦν Σικελίδαν ὀνομάζει τὸν Ἀ. τὸν Σάμμον ὡς υἱὸν Σικελίδα οὗ δοκεῖ ἀκουστής γεγενῆσθαι.

(10) Choeroboscus: Φιλίτας ὁ διδάσκαλος Θεοκρίτου.

(11) The epigram (not by Theocritus)—

Ἄλλος ὁ Χίος· ἐγὼ δὲ Θεόκριτος ὃς τάδ' ἔγραψα  
εἰς ἀπὸ τῶν πολλῶν εἰμὶ Συρακοσίων  
υἱὸς Πραξαγόραο, περικλειτῆς τε Φιλίνης.

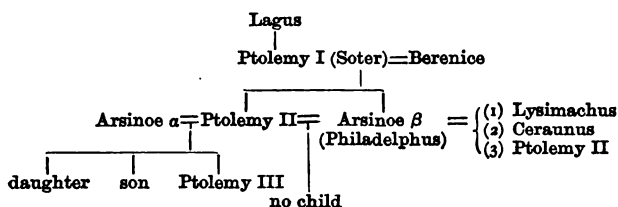
These notices are obviously to a large extent merely inferences from the poet's own works, and are not consistent.

B. We have the evidence of the poems, especially vii, ix, xv, xvi, xvii, xxviii, and such events of political or literary history as can be brought into relation with Theocritus. By these we can date exactly xvii and xvi. The first-named is a panegyric of Ptolemy II, king of Egypt; the second is in part a eulogy of Hiero the Syracusan, known in history as the faithful ally of Rome in the First Punic War.

The Ptolemy of *Id.* xvii was the son of Ptolemy I (Soter) and Berenice; grandson of Lagus; was born 308 B. C. in Cos, was pupil of the poet and critic Philetas, and began to reign 285 B. C. on the abdication of his father. He married

(1) Arsinoe, daughter of Lysimachus of Thrace, by whom he had a son, afterwards Ptolemy III (Philadelphus). Finding his wife plotting against him<sup>1</sup> he banished her with her children to Coptos in the Thebaid, and married (2), according to Egyptian custom, his full sister Arsinoe (previously married to Lysimachus of Thrace: not however mother of Arsinoe *a*). This marriage proving childless he reckoned as full heirs<sup>2</sup> the children of his first wife and counted them as children of Arsinoe *β*.

Thus we get as table of descent:—



a genealogy to rival that of Oedipus.

If therefore we can get dates for these events of Ptolemy's history, we shall get limits within which to date *Id.* xvii and xv, which are written after the marriage of Ptolemy and Arsinoe *β*; during lifetime of Arsinoe *β* after deification of Berenice. Now the marriage is proved earlier than 273 B.C. by a dated inscription—the so-called Stelè of Peithom, and later than 278 by the same<sup>3</sup>. More important still is the Mendè-stelè, which proves that Arsinoe *β* died in 271–270<sup>4</sup>. We get therefore clear limits *ante quem* and *post quem* for these two poems.

The upward limit may be at once reduced to 274 if we

<sup>1</sup> Schol. Theocr. xvii. 128. See Mahaffy, *Empire of the Ptolemies*, p. 36 sqq. and 122.

<sup>2</sup> Mahaffy, p. 137. Thus in *C. I. G.*, Ptolemy III speaks of himself as son of Arsinoe and Arsinoe *β*: *υἱὸς βασιλῆως Πτολεμαίου καὶ βασιλίσσης Ἀρσινόης θεῶν ἀδελφῶν*.

<sup>3</sup> Mahaffy, p. 138.

<sup>4</sup> See H. v. Prott, *Rheinisches Museum*, 53 (1898), p. 460. This important discovery completely routs the majority of previous theories.

accept the apparently overwhelming proof that *Id.* xvi was written not earlier than 275 nor later than 274, and preceded xvii (see below).

Another group of facts to be taken into consideration are those relating to the cult established in Egypt to the *θεοὶ Σωτῆρες* (i. e. Ptolemy I and his queen Berenice).

Theocritus in xvii. 123 clearly speaks of this double cult as already established and as already celebrated in several annually recurring festivals, *ματρὶ φίλα καὶ πατρὶ θυώδεας εἴσατο ναούς*. . . . πολλὰ δὲ πλανθέντα βοῶν ὃ γε μηρία καίει μησὶ περιπλομένοισιν ἐρευθομένων ἐπὶ βωμῶν, αὐτός τ' ἰφθίμα τ' ἄλοχος (cf. xv. 47, 107).

The establishment of this cult was gradual. Alexander was paid divine honours from early Ptolemaic times, probably as the divine *κτίστης* of the New Egypt. Ptolemy I (Lagides) was deified by his son, but probably not before 283 (Theocr., xv. 47 ἐξ ὧ ἐν ἀθανάτοις ὁ τεκὼν), and this cult was at some date associated with that of Heracles (Theocr. xvii. 20) and Alexander<sup>1</sup>. On her death Berenice was associated in the cult of Ptolemy I (Soter), and thus we get the *θεοὶ σωτῆρες*. Now in an inscription of 280 we have recorded the institution of a festival by Ptolemy II to the honour of *Πτολεμαίῳ σωτῆρι*, Berenice not being included, nor Arsinoe mentioned. The festival was celebrated every four years, following the dates of the Olympic games. On its recurrence 275-274 B. C., there is included in it the cult which had been established 'to the parents of the King and Queen,' i. e. to Ptolemy Soter and Berenice, parents of Ptolemy II and Arsinoe β (Philadelphus). Therefore the marriage is before 275, and the cult of Berenice was established 279-275 (see H. von Prott, *l. c.*).

Theocritus is therefore in Alexandria before 271; fulfilling the part of a court poet, however distasteful the manners of that court must have been to him. The literary influences of the time will be dealt with below. The date of his

<sup>1</sup> Possibly before 275, see Theocr. xvii. 18, but there is no documentary proof of a combined cult of the *Σωτῆρες* and Alexander before 225 B. C. See on this and on the following points, Kaerst, *Rh. Mus.*, N. S., 52 (1897); cf. von Prott, *l. c.*

coming to Alexandria is fixed more exactly by *Id.* xvi. This is an outcry against the meanness of the time, but ends with a eulogy of Hiero on whom the hopes of Sicily were fixed. It is in every way a finer poem than xvii; and shows a freedom and spirit absent in the ordered court poem. Of importance here is the difference of circumstance between the two.

In xvii, the time is one of contentment with the rule and bounty of a royal house (xvii. 11, cf. xiv. 61), which gives freely of its wealth to the gods (xvii. 108), to subject princes (110), to cities and 'companions' (111), and forgets not the guilds of Dionysos or the poets (115).

In xvi, the cry goes out against the *βαναυσία* of the age. Money-making is the only care; old hospitality, benefactions, desire for the glory of song, are all dead, wealth and culture are severed, the poet is scorned, and all his approaches are rejected. On internal evidence the conclusion is inevitable that xvi precedes xvii in time, and belongs to a period when Theocritus had not yet found, what every poet in that age had to find, a patron<sup>1</sup>:—

Δίξημαι δ' ὅτινι θνατῶν κεχαρισμένος ἐνθω  
σὺν Μοῖσαις. (xvi. 68.)

So too, unless we wish to build fantastic theories on the lines 106-107, we must interpret them to mean, 'I will bide here (in my home) if I can find no one who will turn his ear: but if one calls me I will go boldly with my Muse' (see further note on xvi. 5).

The external evidence likewise favours the view that xvi precedes xvii.

According to the traditional dating, Hiero was made *στρατηγός* of Syracuse in 275 B.C., after the departure of Pyrrhos from Sicily; was given the title of king in 270 B.C. as a consequence of his victory over the Mamertines at the river Longanus, and reigned fifty-four years<sup>2</sup>. The years

<sup>1</sup> Cf. Rannow, *Studia Theocritea*, 1886; and Vahlen, *Sitzungsberichte der K. Pr. Akad. Berlin*, 1884.

<sup>2</sup> This chronology has been attacked by Gercke (*Rhein. Mus.*, 42), and Beloch (*N. Jahrb.*, 1885, p. 366). See below; cf. Legrand, *Étude sur Théocrite*, pp. 29-35.



immediately preceding had been troublous for Sicily. In 278 B.C., Pyrrhos had left the island, and the dominion which he had there established fell to ruin. Syracuse was left enfeebled and with no competent ruler. Carthage again overran the land and made her authority supreme in all the western part. It was at this juncture that the *στρατηγία* of Hiero raised high the hopes of the Greek settlers; and the day was looked for when in deeds as well as in name the great Sicilian ruler of the fifth century should be recalled. It is then to the first years of Hiero's office that xvi is to be assigned. For note that the tone is prophetic; *ἔσσεται οὗτος ἀνὴρ* (73; cf. 80). There is no mention of results already achieved. The land is waste, spoiled by the wars of Pyrrhos and Carthage:—

*δοτεὰ τε προτέροισι πάλιν ναίειτο πολίταις  
δυσμενέων ὅσα χεῖρες ἐλωβήσαντο κατὰκρας.*

The war that is threatening is a war with Carthage (76, 85). But Hiero was only twice in conflict with the Punic state, after the retreat of Pyrrhos and in the First Punic War. All this points conclusively to 275 B.C. for the date of the poem<sup>1</sup>. For granting for the sake of argument a later date—subsequent to Hiero's assumption of royal title, we are confronted at once by the difficulties that there is no mention of the Longanus victory, that Hiero is not addressed as king, that the whole strain is one of expectation, with no mention of achieved result, and by the impossibility of reconciling a residence of Theocritus in Sicily in such circumstances as *Id.* xvi describes with the data of *Id.* xvii and others.

We take then B.C. 275 for the date, Sicily for the place of xvi, not a later year such as B.C. 273–2, since the domination of Syracuse or Carthage is still obviously in the balance, and Hiero has but just arisen. To this new risen star Theocritus and the Syracusans looked as the forerunner of a new day of splendour for Sicily, of deliverance from her enemies, a renaissance of the finer arts, a resuscitation of the times of Hiero I, when Carthage was broken on sea and land, and the poetry of Aeschylus, Simonides, Bac-

<sup>1</sup> Cf. Helm, *N. Jahrbücher*, 1897; Legrand, *l. c.*

chylides, Pindar found a congenial home in the western island.

In passing, two theories may be noticed which attempt to assign a later date to xvi.

1. That of Beloch (*N. Jahrbücher*, 1885, p. 366): according to which the poem is to be dated B.C. 263-2, when Hiero was the ally of the Mamertines: hence a diplomatic silence concerning the Longanus. Beloch explains the then surprising absence of mention of Rome by the ingenious assumption that in the eyes of the Sicilian poet Rome was relegated to the inferior place and passed over, as we in dealing with the Punic war from the Roman standpoint are apt to forget the importance of Hiero. But when in support of his view he argues that Syracuse was only once engaged in hostilities with Carthage, he claims too much. The departure of Pyrrhos had left Sicily free to the rivalry of the two states, and war was threatened if not waged. It is to these 'wars and rumours of wars' that I refer Theocr. xvi. 76.

2. Gercke (*Alexandrinische Studien*, Rhein. Mus. 1887) dates the poem 'soon after the nomination of the Strategus, when the Punic war was impending' (*circa* 268), taking the view, which has no sound evidence to support it, that Hiero's reign has been misdated. This means of course an inversion of the dates of xvii and xvi, in face of the internal evidence dealt with above; but Gercke takes a wholly novel view of the meaning of xvi. He regards the poem as a farewell to the Ptolemies, written in the East (Alexandria?), and as a petition for favour preparatory to a return to Sicily. The reason for this return is that Theocritus grew discontented with the Egyptian court, and even quarrelled openly with his patrons, for Gercke sees in the eulogium of Ptolemy<sup>1</sup> half-heartedness, and even an open attack in the words *τηγάμοιο γυναικός* (xii. 5).

This rearrangement of the chronology of Hiero has found little favour, and in reality has nothing to support it except the fact that with the traditional date of 275 B.C. we have a blank of some years unfilled with *known* events<sup>2</sup>.

<sup>1</sup> Cf. xvii. 115; xiv. 62; xvi. 19.

<sup>2</sup> See Kuiper (*Mnemosyne*, 17); Legrand, *Étude*, p. 33.

The theory of a rupture between Theocritus and the Alexandrian court is probable, but does not necessitate this conclusion (*vide infra*, p. 35).

We get the two dates—275-4 B.C. Theocritus in Sicily, looking for patronage but in vain, yet confident in the power of his Muse; not therefore unversed in poetry: 273 *circ.* Theocritus in Alexandria at the court of Ptolemy II.

Next to be considered are the assertions of the *Vita Theocr.* &c. concerning his birthplace, his residence in Cos, his relations to Philetas, and the date of his *floruit*. All the evidence of the poems is for regarding Theocritus as a Syracusan. xi. 7 ὁ Κύκλωψ ὁ παρ' ἡμῖν. xvi. *passim*. xxviii. 16 a spindle of Sicilian workmanship is spoken of as ἀμμετέρας ἔσσαν ἀπὸ χθόνος<sup>1</sup>. i. 65 Θύρσις ὅδ' ὥξ Αἴννας (but the identification Thyrsis=Theocritus is in the highest degree problematical). So among ancient writers the epigram (not by Theocritus) ἄλλος ὁ Χῖος, Athenaeus 284 a, and Theocr. ix (to be dealt with later).

Contrary external evidence is given only by Suidas' οἱ δὲ φασὶ Κῶρον (*vide supra*, p. 1, note 1), but this view has been revived in modern times and deserves examination. It rests principally on *Id.* vii, the scene of which is laid in Cos, and on the scholium in vii. 21 (see p. 2, note 8) (Σιμιχίδου τοῦ Περικλέους τῶν Ὀρχομενίων οἵτινες πολιτείας παρὰ Κῶις τετυχήκασιν, taken in connexion with xvi. 104,—

ὦ Ἐτεόκλειοι θυγάτρες θεαί, ὦ Μινύειον

Ὀρχομενὸν φιλέοισαι ἀπεχθόμενον ποτε Θήβαις.

The words of the scholium have been so often misread that a careful examination of them should be made. They set forward in reality two things: (1) that by Simichidas *Theocritus* is meant as the son of Simichus; (2) that not Theocritus but *another* ἑτερόν τινα τῶν σὺν αὐτῷ is intended. It is to this hypothetical A. N. Other that the following words apply (φασὶ τὸν τοιοῦτον ἀπὸ πατρίου κληθῆναι ἀπὸ Σιμιχίδου τοῦ Περικλέους κ.τ.λ.). Now πατρίου here is obviously corrupt. Hauler (*de Theocr. vita*, 1855) changed it to

<sup>1</sup> A synopsis of the evidence is given by Susemihl, *Alex. Litt.-Geschichte*, p. 196.

παρῶν (step-father) and explained, 'Theocritus' father (Praxagoras) being dead, his mother married Simichus of Cos, one of the exiles from Orchomenus.' This emendation has been widely accepted, and on it is built the foundation-stone of the Coan theory. But when we see that the words refer to the *ἑτερόν τινα*, not to Theocritus, our foundation proves a quicksand. Even granting for the sake of argument that the scholium as we have it is confused out of two separate scholia (so Ahrens, ii. p. 516) and the words do refer to the poet, we do not get a Coan birth for Theocritus, but only Coan relations-in-law. Further, the emendation of πατρίων is uncertain. Equally near are πατρός θεοῦ (Meineke), πατριῶτον (Hiller), πατρίων ξένου (ed.). Hiller's explanation (with πατριῶτον) is clear and satisfactory: 'The "οἱ δὲ" understood under Simichidas not Theocritus, but another, in whose name Theocritus speaks. This Simichidas was a native of Cos, son of Pericles of Orchomenos<sup>1</sup>.' We have therefore in the scholium not a jot of evidence that Theocritus was a Coan or even that he had relations in the island<sup>2</sup>. The concluding lines of xvi have been strangely read as evidence that the poem was written in Orchomenus. The reference to Orchomenus is however merely literary, led up to by the idea of the Pindaric goddesses, the *Χάριτες* (*vide note ad loc.*).

Grant then if you will that the name Simichus (or Simichidas) was found in Coan records (? by Nicanor of Cos)—grant that the genealogy should be referred to Theocritus, there results a guess that Theocritus took the name Simichidas from an Orchomenian resident in Cos who may or may not have been a relation or a *ξένος* according as we amend a corrupt scholium! Theocritus was then, and shall remain, by birth a native of Sicily, son of Praxagoras and Philina<sup>3</sup>.

<sup>1</sup> Hiller in Bursian's *Jahresbericht*, 1883. Note that this does not make the scholium true; it only explains the notice as it stands, but it destroys the argument of Coan genealogy.

<sup>2</sup> See Hicks and Paton, *Inscriptions of Cos*, Appendix i, by whom this theory is bolstered up by many dogmatic assertions.

<sup>3</sup> It is no more than coincidence that there was a famous doctor named Praxagoras at the court of Ptolemy I. It is

Was he in the Eastern Greek world before his transference to Alexandria in 274? The answer must depend principally on such relations as can be discovered between Theocritus and his contemporaries. The argument, that is, will be based on synchronisms. For though three, at least, of the poems were written in Cos (ii, vii, xiv, possibly i), we must remember that Cos was a favourite resort of literary men from the noise and bustle of Alexandria<sup>1</sup>, and that these poems might be assigned, other evidence failing, to the time of Theocritus' residence in the island subsequent to 275<sup>2</sup>. (This is demonstrable from ii or xiv.)

The anonymous *Vita Theocriti*, and Choeroboscus state that Theocritus was a pupil of Philetas, a famous critic and elegiac poet (Propertius, iii. 1, 11; iv. 6: Statius, *Silv.* i. 2, 253). If this is true the question is answered at once. Philetas, son of Telephus of Cos, was tutor of Ptolemy II when crown prince<sup>3</sup> (*circ.* 295-292), and of Zenodotus and Hermesianax; and was the head of a school of criticism and poetry in the island. His death cannot be placed later than 283<sup>4</sup>. Unfortunately the statement that he was tutor of Theocritus seems to be merely an inference from *Id.* vii. 40 (cf. the similar statement relative to Asclepiades in Schol. vii. 40<sup>5</sup>, *supra*, p. 3), and requires confirmation. This confirmation is however not altogether lacking. There are even among our scanty remains of Philetas distinct

baseless conjecture to identify this man with Theocritus' father (Fritzsche), or even to suppose relationship (Renier). In the former case the presence of Theocritus in Sicily in B.C. 275 would be inexplicable.

<sup>1</sup> Mahaffy, p. 54. Cf. Herondas, i and ii, the first being later than 267.

<sup>2</sup> So Wilamowitz-Moellendorff, Legrand, Fritzsche, and others.

<sup>3</sup> Susemihl, ch. 10, note 8.

<sup>4</sup> Susemihl, p. 174; Cozzat, *La Poésie Alexandrine*, p. 69 seqq.

<sup>5</sup> Another hypothesis is apparently set forth in Arg. *Id.* vii: ἐπιδημήσας ὁ Θ. τῇ νήσῳ ὅτε εἰς Ἀλεξάνδρειαν πρὸς Πτολεμαῖον ἀπῆγε, &c. The writer would seem not to know of the supposed education under Philetas.

traces of a 'bucolic' poetry, and striking parallels with Theocritus: e. g.

- (1) Γηρύσαιτο δὲ νεβρός ἀπὸ ψυχὴν ὀλέσασα  
ὀξείης κάκτου τύμμα φυλαξαμένη.

(Cf. Theocr., *Id.* x. 4.)

- (2) Λευγαλέος δὲ χιτῶν πεπινωμένος, ἀμφὶ δ' ἀραιὴν  
ἰξὺν εἰλείται ἄμμα μελαγκράνιον.

(Cf. vii. 17, and for ἀραιὸς applied to appearance xii. 24.)

- (3) Κύπρις ἐλοῖσα  
μῆλα Διωνούσου δῶκεν ἀπὸ κροτάφων.

(Cf. ii. 120.)

Hermesianax the pupil of Philetas was distinctly a pastoral poet (see Susemihl, pp. 185 *sqq.*), writing of Menalcas, Daphnis, and Polyphemos, and the memorial verses of the same poet are noteworthy:—

Οἶσθα δὲ καὶ τὸν ἀοιδὸν ὃν Εὐρυπύλου πολιῆται  
Κῶφι χάλκειον θῆκαν ὑπὸ πλατάνῳ  
Βίττιδα μολπάζοντα θοήν, περὶ πάντα Φιλητῶν  
ῥήματα καὶ πᾶσαν ῥνόμενον λαλήν.

(Athenaeus, 597 A.)

The resemblance to the shepherds of Theocritus (*Id.* iii, vii) is unmistakable<sup>1</sup>. Conat writes, 'Le souvenir de certaines superstitions répandues à la campagne; un vers où le poète représente sans doute lui-même<sup>2</sup> pareil à un chevrier de Théocrite, assis à l'ombre d'un grand platane, et comme le prouve un passage d'Hermésianax chantant sa Bittis, tout cela prouve que les élégies de Philéas avaient un caractère bucolique, quelque chose de populaire et de familier, l'amour pour l'objet et la nature pour cadre.'

It is singular that Longus (Daphnis and Chloe) gives the name of Philetas to an aged shepherd, 'Le choix de ce nom n'est sans doute pas fortuit. Il rappelle probablement que

<sup>1</sup> *La Poésie Alex.*, p. 77; cf. Legrand, p. 154.

<sup>2</sup> Θρήσασθαι πλατάνῳ λαλήν ὑπο.

c'est au coryphée du cénacle de Cos que remonte la vogue des bergeries, l'initiative de *la mascarade bucolique*<sup>1</sup>.

Philetas may then be regarded as the first, or one of the first, of that school of pastoral of which Theocritus' Seventh Idyll is the greatest ancient example; the type happily denoted by the words the 'bucolic masquerade,' in which we have not a sketch of country men and manners, but a refined imitation thereof in pseudo-shepherds and pseudo-neatherds.

But Philetas was also the author of a critical work, called *Ἀρακτα*. Among the 'glosses' preserved from this it is significant that no small number are words taken from country life, and occurring in Theocritus—*δράγματα* (vii. 157), *ἀμφωτίς* = *ξύλιον ποτήριον* (cf. i. 27 sqq.).

The strongest argument is, however, to be drawn from *Id.* vii. Philetas was the founder of the 'pastoral masquerade'; in vii. 40 Theocritus proclaims himself the rival, though not yet the equal, of Philetas; and in such words as would seem to indicate that Philetas was alive; and *Id.* vii is the only one among the idylls in which we have for certain, not the true bucolic, but the masquerade. That it is written under the direct influence of Philetas is unmistakable. Still is this influence the spoken or only the written word?

In *Id.* vii Theocritus relates how he, with Eucritus and Amyntas, went from the town of Cos to the 'harvest-home' of Phrasydamus and Antigenes in the deme of Haleis<sup>2</sup>. Not half their journey done, they meet one 'Lycidas,' *masquerading as a goatherd* (*αἰπόλῳ ἔξοχ' ἑώκει*), 'the best of singers among the herdsmen and the reapers,' whom, after banter, Simichidas (Theocritus) challenges to a singing-match: 'For I too am a singer of no mean repute though not yet can I rival Sicelidas (Asclepiades) or Philetas<sup>3</sup>.' Lycidas

<sup>1</sup> Legrand, *Étude*, p. 155, to whom I am indebted for this last detail of the argument.

<sup>2</sup> For the proof that the scene of vii is in Cos, see preface to idyll.

<sup>3</sup> The rivalry here expressed suits better if Philetas was still living.

begins—a song of bon voyage to Ageanax sailing to Mytilene, ‘to whom, when he safely sails, I will drink in country luxury, while beside me sings Tityrus of Daphnis and Comatas, and two shepherds pipe near by, one of Acharnae, one from Aetolia.’ Simichidas sings in answer, ‘Simichidas loves Myrto as the goats love the spring; but his friend Aratus loves a lad, and Aristis knows thereof. Philinus it is, and he shall be made to love. And yet, Aratus, he is an over-ripe pear, and not worth our nightly vigils. Better content ourselves in peace and leave this watching to another’: and so Lycidas turns away in his own path to Pyxa, while Simichidas with his friends go on to their picnic beside the altar of Demeter, and make them happy in simple luxury.

We have here clearly a description of a day actually spent by the poet with his friends, while they were still young and full of enjoyments, linked in common pursuits and poetic rivalry in Cos, amusing themselves by exercises in pastoral poetry. Three of the names are important; Aratus (the *Ξίφος* of Simichidas), Lycidas, and Tityrus. The two last are like Simichidas pseudonyms<sup>1</sup>, and conceal to all appearance those of Leonidas of Tarentum and Alexander of Aetolia. The two nameless shepherds of vii. 71 will equally denote fellow students, or fellow poets: *Idylls* xi and xiii<sup>2</sup> are dedicated to Nicias, the physician of Miletus, as xxviii accompanies a present to his wife, and that Nicias was known to Theocritus when vii was written is clear from the Mythology of Miletus in v. 115, and from the fact that in xi, xiii, it is necessary to regard Nicias as still young, equal in age with Theocritus (see *infra*).

We have then to synchronize Theocritus, Leonidas, Asclepiades, Alexander, Nicias, and also find place for the Aratus of vii. 98 (this is *not* the author of the *Phenomena*), and not only to synchronize, but to explain *their simultaneous presence in Cos and union in a poetic circle*. We may add to these Hermesianax, whose work was pastoral, though he is not mentioned in Theocritus. On the second point no other

<sup>1</sup> For the grounds for these identifications, see below, pp. 15, 16.

<sup>2</sup> To which Nicias answered in a poem of which the first line is preserved, *vide* xi, preface.



answer can well be found than Susemihl's<sup>1</sup>: that nothing could have brought together in Cos, from all parts of the Greek world, the young members of the 'poet's circle' of whom we read in *Id.* vii, except the intention of pursuing literary studies there under the guidance of the famous teacher Philetas.

If it was Philetas that brought them together, then Theocritus was in Cos before 283 B. C.

That this was so is further supported by chronological data. Nicias was a fellow pupil of Erasistratus pupil of Metrodorus<sup>2</sup>. But Metrodorus was dead before 284 B. C. Therefore Nicias must have gone through his medical course, whether in Cos or Samos, before 284 B. C.: and we can put his birth *circa* 310 B. C. In the hypothetical Coan days he would be *circa* twenty-five, an age which suits the manner in which he is addressed in xi, xiii. Afterwards Nicias married and settled down in practice at Miletus<sup>3</sup>. On this score alone Theocritus must have been eastward before 280 B. C.

Alexander of Aetolia (Tityrus) was librarian at Alexandria in 283 B. C.<sup>4</sup> The period of his Coan residence must fall before that date. Leonidas was in Cos after 283 B. C.<sup>5</sup>, but probably not earlier than 290 B. C.

We have, therefore, accumulative evidence that the *scene* of vii is to be found in Cos before 275 B. C.<sup>6</sup>; presumably between 290-285 B. C.

And arguing from the fact that Theocritus is in *Id.* vii obviously young, but in xi and xiii addresses Nicias as an equal in age and experience, we may set the date of the poet's birth 310-308 B. C., and we get 290 B. C. following for likely date for his pupilage under Philetas.

<sup>1</sup> In *Philologus*, 57 (1898).

<sup>2</sup> R. Helm, *Hermes*, 29; Susemihl, *Philologus*, 57; cf. *Argum.*, *Id.* xi.

<sup>3</sup> The Schol. on xi says he was *συμφοιτητής* (condiscipulus) of Erasistratus. Only *θῆσιν διαφυλάσσαν* can one make this mean 'pupil of Erasistratus.'

<sup>4</sup> Susemihl, *N. Jahrbücher*, 1896, pp. 383 *seqq.*

<sup>5</sup> *Infra*, p. 19.

<sup>6</sup> Cf. Helm, *N. Jahrbücher*, 1897, pp. 389 *seqq.*

The statement of the writer of the Argument to *Id.* iv is thus strikingly confirmed. The 124th Olympiad includes just the years following Theocritus' university course in Cos: and is the time when he had made his mark as a writer of pastorals. We get then as chronology (provisional hypothesis):—

Birth, 310 B. C.

In Cos, as pupil of Philetas, and member of literary circle, 290–285 B. C.

'*Floruit*' as pastoral poet, 284–280 B. C.

Return to Sicily, 280 B. C. ?

Composition of xvi, 275 B. C.

In Alexandria, composition of xv, xvii, 274–271 B. C.

This little list of facts may seem a meagre result for a long investigation, but we do not, in writing the biography of a literary man, want mere chronology: we want to see in what relation he stands to his contemporaries, what influences he received or imparted, and hence to interpret his poems by reference to political or literary relations.

The chronological data obtained above are sufficient to guide us roughly.

Theocritus' life falls into four divisions: (1) The Coan; (2) the Sicilian; (3) the Alexandrian, with a second Coan residence; (4) after 270 B. C.

(1) The Coan period, 290–280 B. C. (*circa*).—The proof of the identification of the pseudo-shepherds and others mentioned in *Id.* vii has been assumed above; and must now be examined. We have, be it noted, a mixture of real and disguised names, among the former being Phrydamus, Antigenes, Philetas, Aratus, possibly Eucritus and Amyntas. The disguised names are Lycidas, Tityrus, Simichidas, Sicelidas.

(a) Sicelidas is identified for us by the Scholiast as Asclepiades of Samos, known in the *Anthology* as an epigrammatist, and mentioned under the same pseudonym by Meleager in his 'Corona' (*A. Pal.* iv. 46) in conjunction with Poseidippus and Hedylus:—

ἐν δὲ Ποσειδιππὸν τε καὶ Ἡδύλον, ἄγρι' ἀρούρης,  
Σικελίδεω τ' ἀνέμοις ἄνθεα φνόμενα,

and by Hedylus, *A. Pal.* Appendix xxviii:—

ἀλλὰ παρ' οἶνον  
Σικελίδου παίζει πούλῳ μελιχρότερον<sup>1</sup>.

The name Sicelidas may be a patronymic (as the Scholiast thought): that it was not a mere nickname is shown by its persistence. Was it a *nom de plume*? *Simichidas* is undoubtedly Theocritus. One theory of the origin has been discussed above, and rejected so far as an actual genealogy is concerned. The rival view, both in ancient times and modern, is that the name is a mere nickname, and to be derived from *σιμός* (snub-nosed) and its diminutive *σιμίχος*. Perhaps the poet was actually *σιμός*<sup>2</sup>, in which case he makes a hit at himself in *Id.* iii. 8<sup>3</sup>; and we get a point from the hitherto unexplained line xii. 24 *ῥινὸς ὑπερθευ ἀραιῶς* (see *ad loc.*). In that case the name may be translated 'Snubby' (*Spitz-näschen*). But it is rash to investigate the origin of nicknames.

*Tityrus* is generally supposed to be Alexander of Aetolia (see Meineke *ad loc.*), on the ground that Alexander was son of Satyros: *Tityrus* is said by the Schol. to be a Doric equivalent for Satyros; and Alexander was the author of a poem dealing with the Daphnis legend. In this case the anonymous 'native of Lycope,' vii. 72 (i.e. an Aetolian), will be some friend of Alexander's<sup>4</sup>.

*Aratus* has generally been identified with the famous author of the *Φαινόμενα* on the ground of Schol. vi. 1 *πρὸς τὸν Ἄρατον τὸν ποιητὴν, τὸν τὰ Φαινόμενα γράψαντα, φίλον ὄντα διαλέγεται ὁ Θ.*; and because the mention of the god Pan in *Simichidas*' song is supposed to contain a reference to *Aratus*' *Hymn to Pan*.

The identification is in the highest degree improbable, and beyond the coincidence of name has nothing to support

<sup>1</sup> Cf. Asclepiades in *A. Pal.* xii. 50.

<sup>2</sup> Legrand, p. 49; Wil.-Moellend., *Aratos von Kos*, p. 185; Susemihl, *N. Jahrb.*, 1896, p. 391.

<sup>3</sup> This does not imply that Theocritus = the *κωμωστής* of the idyll.

<sup>4</sup> See, however, Wil.-Moellend., *Hermes*, 34.

it. Such data as we have for Aratus' life, point to a residence in Athens during Theocritus' Coan residence, followed by residence at the Court of Antigonos, 276. Save *Id.* xvii. 1 (on which see *ad loc.*), there is no trace of connexion between Theocritus' work and Aratus'—and yet the Aratus of vii is Theocritus' dearest friend. The name is not a rare one, and occurs indeed in Coan inscriptions of this very period, and on Coan coins<sup>1</sup>. A minor point, but not meaningless, is that the name in Theocritus has  $\tilde{\alpha}$ : in all Greek mention of the poet  $\tilde{\alpha}$ . The assumption of a reference to Aratus' hymn is more than gratuitous. The proof of identification with Aratus the poet is therefore non-existent, and 'adfirmanti incumbit probatio' (Wilamowitz)<sup>2</sup>.

Now among the Coan names brought to light by inscriptions is one Aratus, ἀρχιθέωρος to Delphi, before 279 B.C.<sup>3</sup>, obviously not the poet, who was not a Coan, but not improbably the very Aratus who was Theocritus' ξένος. For, note, Aratus' love is known to Aristis:—

ἔσθλός ἀνὴρ, μέγ' ἀριστος, ὃν οὐδέ κεν αὐτὸς αἰεδεῖν  
Φοῖβος σὺν φόρμυγι παρὰ τριπόδεσσι μεγάλοις,

doubtless a real person, a thinly disguised friend of Aratus. Is it only coincidence that Theocritus' Coan host is Aratus; that a Coan ἀρχιθέωρος in the eighties was Aratus; that Aristis, 'worthy to sing beside the tripod of Phoebus at Delphi'<sup>4</sup>, was close friend of Aratus?

We cannot then count Aratus the poet among Theocritus'

<sup>1</sup> Hicks and Paton, *Inscriptions of Cos*, x. c. 58, 81; Coin 90.

<sup>2</sup> Throughout, see Wilamowitz-Moellendorf, *Aratos von Kos* in *Nachr. d. Gesellschaft d. Wiss. zu Göttingen*, 1894.

<sup>3</sup> Hicks and Paton, p. 322.

<sup>4</sup> This is, of course, not demonstration. The 'middle' is 'undistributed,' but it is a remarkable concurrence. For this interpretation see Wilamowitz-Moellendorf, *l. c.*, p. 185, note 2, but I do not see why the praise of Aristis' musical talent should be regarded as mere flattery ('schmeichelhaft genug'). If Aratus had already been, or was already appointed to go, to Delphi as ἀρχιθέωρος, the words get a telling force. Wilamowitz who dates vii late does not make the identification. I take the responsibility for it without hesitation.

acquaintance in the Coan period; banishing the author of the *Phenomena* we must banish also Callimachus, whom some critics have found disguised in Aristis (Legrand, *Revue des Études grecques*, vii. 278).

*Lycidas*=Leonidas of Tarentum. This identification was proposed by Legrand in the *Revue des Études grecques*, vii. no. 26, p. 192, and repeated in his *Étude sur Théocrite*, p. 45 (cf. 210), and appears to be certain. The name (1) is a simple charade. *Λυκίδας*: *Λεωνίδας*: : *λύκος*: *λέων*.

(2) Callimachus, epig. 22, has—

Ἀστακίδην τὸν Κρήτα τὸν αἰπόλον ἤρπασε Νύμφη  
 ἐξ ὄρεος, καὶ νῦν ἱερὸς Ἀστακίδης.  
 Οὐκέτι Δικταίησιν ὑπὸ δρυσίν, οὐκέτι Δάφνιν  
 ποιμένες, Ἀστακίδην δ' αἰὲν αἰεσόμεθα.

and we can hardly refuse to see in Callimachus' Astacides of Crete, the pastoral poet, the same person as Lycidas of Cydonia (in Crete), the masquerading goatherd (so Ribbeck long ago).

But Astacides is also a disguised name; and presents the same charade as *Λυκίδας*, for *ἀστακός* is a synonym for *λέων* in its rarer sense.

(3) There are countless parallelisms of expression between Leonidas and Theocritus (see Legrand, *l. c.*).

Several of the Tarentine's epigrams are pastoral in subject and expression: e.g. *A. Pal.* x. 1. *A. Plan.* 261, 236 (Priapus epigrams). *A. Pal.* vi. 334; ix. 326:—

Πέτρης ἐκ δισσῆς ψυχρὸν καταπάλμενον ὕδωρ,  
 χαίροις καὶ Νυμφέων ποιμενικὰ ξόανα,  
 πέτραι τε κρηνέων, καὶ ἐν ὕδασι κόσμα ταῦτα  
 ὑμέων, ὦ κοῦραι, μυρία τεγγόμενα,  
 χαίρετ' Ἀριστοκλῆς δ' ἴδ', ὁδοιπόρος ᾧπερ ἀπῶσα  
 δίψαν βαψάμενος, τοῦτο δίδωμι κέρας.

*A. Pal.* ix. 329. *Plan.* 230. *Pal.* viii. 657; ix. 99; vi. 296; 35.

(4) There are parallelisms between Leonidas and Lycidas' song in vii:

cf. *A. Pal.* vii. 264 εἴη ποντοπόρῳ πλὸς οὐριος.

(Theocr. vii. 52 sqq.)

*A. Pal.* vii. 273 κύματα πανδυσίης ἔβλαψ' Ὀρίωνος.

(Theocr. vii. 54.)

*A. Pal.* vii. 452 μνήμης (μνήμονες, Casaub.) Εὐβούλοιο  
σαόφρονος, ὃ παριόντες, πίνωμεν· κοινὸς πᾶσι λιμὴν Ἀΐδης  
(cf. Theocr. vii. 69 καὶ πίομαι μαλακῶς μεμνημένος Ἀγεάνακτος).

*A. Pal.* v. 187 πᾶς τεφροῦμαι. (Theocr. vii. 55.)

(5) That Leonidas visited Cos is proved *inter alia* by  
*A. Planud.* 182: an epigram on the Venus Anadyomene  
of Apelles, exhibited in the Asclepieion in Cos.

(6) But Leonidas is a Tarentine, Lycidas a Cretan.  
Legrand would have Leonidas a Tarentine not by birth, but  
by adoption. This is to go too far. But Legrand shows  
well that there is every reason to connect Leonidas with  
Crete. Almost alone among the poets of the Anthology  
he writes of Cretans: and in such a way that we must  
admit in him a personal knowledge of the island<sup>1</sup> (see  
*A. Pal.* vii. 448, 449; vi. 188, 262).

We know that Leonidas was in Tarentum in early years  
from *A. Pal.* vi. 129, 131; that he was connected with  
Neoptolemus, King of Epirus (*A. Pal.* vi. 334), that he was  
in Cos after 283 B.C. (probable date of exhibition of the  
Venus), and was with Pyrrhus of Epirus<sup>2</sup> (*A. Pal.* vi. 130);  
and lastly, that he was all his days a wanderer and poor.

*A. Pal.* vii. 736 (μὴ φθείρευ, ὄνθρωπε, περιπλάνιον βίον  
ἔλκων κ.τ.λ.).

vi. 300:

ἐκ πλανίης ταύτην χάριν ἔκ τε πενεστέω  
κῆξ ὀλιγησιπύου δέξο Λεωνίδεω<sup>3</sup>.

Now Neoptolemus was murdered in 295 B.C., and in the  
confusion following Leonidas presumably left Epirus, and  
in the course of subsequent journeyings settled for a time in  
Crete; thence went to Cos, and joined the poet's club there.

<sup>1</sup> Cf. Geffcken, *Leonidas von Tarent*:—'So sieht es denn  
durchaus danach aus, dass Leonidas beide Epigramme einem  
ihm bekannten Toten, auf Kreta selbst, gewidmet hat.'

<sup>2</sup> Geffcken, l. c., p. 13, regards the epigram as not by Leonidas.  
His reasons are unconvincing; cf. Legrand, p. 46, note 1.

<sup>3</sup> Cf. the epitaph (? by Leonidas himself), *A. Pal.* vii. 715.

(7) A few small points may be added. Lycidas in vii is obviously older than Theocritus, and would seem not to be one of the original circle but a new comer. He professes his dislike of ambitious poets who seek to rival Homer, and lose their toil in vain (vii. 47), just as Leonidas writes (*A. Pal.* ix. 24)—

ἡμνοπόλους δ' ἀγεληδὸν ἀπημάλδυνεν Ὀμηρος.

In vii. 11 the three best MSS. have τὸν ὀδίταν for τιν' ὀδίταν, in violation of grammar, unless we take the words to mean 'that wayfarer,' that 'homeless wanderer' whom we know—Leonidas. The sense of ὀδίτης is strained<sup>1</sup>, but not impossible. Cf. Philetas quoted on *Id.* xii. 19.

We get then as members of the Coan circle Philetas, the leader, Theocritus, Leonidas, Alexander<sup>2</sup>, Nicias, Asclepiades, and others (the anonymous shepherds of 73); probably Hermesianax also the pupil of Philetas, of whom we know that he wrote in pastoral strain of Polyphemus (cf. Theocr. xi; Bach. frag. i:

δερχόμενος πρὸς κῦμα, μὴν δέ οἱ ἐφλέγετο γλῆν,

cf. Susemihl, *A. L. G.* p. 185), of Menalkas and of Daphnis<sup>3</sup>. Therefore Theocritus knew, and was joined in a poet's circle with Leonidas, Asclepiades, Alexander, Aratus, Nicias in Cos, and this cannot well be put later than 285 B. C. There is in all these poets a trace of pastoral poetry in the widest sense; not the realistic sketches of country customs which Theocritus presents, but a fondness for shepherd-legends; for shepherd ἀναθήματα, for epigrams descriptive of the country. Their poems are full of a sensuous delight in rural sights and sounds, or in simple comforts and ease. Nearest to Theocritus (vii) stands Philetas. Comparing these pastoral epigrams and elegies with the idealized country life in 'Lycidas' song in vii, M. Legrand argues for the

<sup>1</sup> As far as name goes Lycidas might = Lycophron (son θέσει of Λύκος of Rhégium; Suidas), but the rest does not tally.

<sup>2</sup> If Dityrus is not Alexander, it is Hermesianax.

<sup>3</sup> Schol. viii. 53 Ἑρμειάναξ λέγει τὸν Δάφνιν ἐρωτικῶς ἔχειν τοῦ Μενάλκᾳ. Schol. ix Menalkas—ὃν φησὶ Ἑρμειάναξ ἐρασθῆναι τῆς κρηναίας εὐίππης (so k. κρηναίας vulg., κρηαίας Wilamowitz).

existence of a free Theocritean school of poetry, which took delight 'in showing love in rustic surroundings, set about with country scenery; and which believed, or affected to believe, that the passion was treated in the country with rare tenderness, and that the shepherd was best placed of men to live a life of pure passion' (*Étude*, p. 155): in other words, 'there was in vogue among the Coan poets a conventional method of painting country life with its cares and occupations' (*ib.* 156); and in such poems as Theocritus iv and v, we have 'a revolt of good sense against these vain fancies.'

This view is not borne out by the poems which we possess of Theocritus' contemporaries. It is significant that even M. Legrand would not trace his 'school' beyond the Coan circle (p. 156 note). I take it that there was no such 'pseudo-pastoral school,' with *o fortunatos nimium* for its motto, but a 'pseudo-bucolic joke' in the old Coan days; arising out of, not originating, the Theocritean pastoral.

'Lycidas,' 'Simichidas,' 'Tityrus,' and the rest had heard the Coan shepherds' singing-matches, and charmed therewith masqueraded as shepherds themselves, and sang one against the other impromptu or set pieces:

ὁ τι πρᾶν ἐν ὄρει τὸ μελύδριον ἐξέπónασα (vii. 51).

Naturally, these songs of theirs would suit their own taste and studies, and stock of legends<sup>1</sup>. This then is just what we have in *Id.* vii, a singing-match between two of the best of the Coan poets, modelled on the rural ditties which were to be heard then, as now, in Greek country-sides and villages, but differing in tone and content; and differing consciously as much as Milton's *Lycidas* differs from the *Masque of Pyramus and Thisbe*<sup>2</sup>.

Such being the interpretation of *Id.* vii, and such the Coan circle, we can turn now to the explanation of one of the most vexed passages in Theocritus, *Id.* ix. 28-35.

*Id.* vii was obviously written some little time after the events to which it refers (ἥς χρόνος ἀνίκ' ἐγώ, l. 1). We get

<sup>1</sup> On this learnedness in vii, see Wilamowitz-Moellendorf, *l. c.*, pp. 192, 193.

<sup>2</sup> See D on the Pastoral.



additional points for the poem if we regard it as written just before or just after Theocritus' return to Sicily (285-280 B. C.); in memory of the pleasant Coan days and friends, closing with a wish to have such days again—

βωμῷ παρ Δάματρος ἀλφάδος, ἅς ἐπὶ σωρῷ  
αὐθις ἐγὼ πᾶξαιμι μέγα πτύον, ἃ δὲ γελάσσαι  
δράγματα καὶ μάκωνας ἐν ἀμφοτέραισιν ἔχουσα.

*Id.* ix is a short singing-match between Sicilian herdsmen (Daphnis and Menalcas), in which, after seven lines from each singer, we have—

Τοῖς μὲν ἐπεπλάταγῃσα καὶ αὐτίκα δῶρον ἔδωκα,  
Δάφνιδι μὲν κορύναν, τάν μοι πατὴρ ἔτρεφεν ἀγρός,  
... τήνφ δὲ στρόμβω καλὸν ὄστρακον, ὃ κρέας αὐτὸς  
σιτήθην πέτραισιν ἐν Ἰκαρίαισι δοκεύσας,  
... Βουκολικαὶ Μοῖσαι μάλα χαίρετε, φαίνετε δ' ῥῆδ' ἄδ' ἄς,  
τάς ποκ' ἐγὼ τήνοισι παρὼν ἄεισα νομεύσι,  
μηκέτ' ἐπὶ γλώσσας ἄκρας ὀλοφυγγόνα φύσω.

Then six lines, expressing the dearness of song to the person, whoever it is, who speaks. All from *βουκολικαὶ Μοῖσαι* . . . is usually regarded as the work of one of Theocritus' editors (? Artemidorus, see *infra*, p. 50), and as forming an epilogue to a collection of bucolic poetry (see any modern edition, *ad loc.*). Then *ἄεισα* is inexplicable, and conjecture resorts to *ἄκουσα*. *τήνοισι* gives way to *δεινοῖσι* (Fritzsche), *ῥῆδ' ἄδ' ἄς* to *ῥῆδ' ἄν* as referring to the song in the idyll, *παρὼν* to *παρ' ὧν*, but with no satisfactory results. Buecheler, who keeps the end as Theocritean, makes ll. 31-36 the song of the *νομεύς* who judges the rival singers. But when did the umpire ever add his song to that of the competitors? Whichever of these alternatives we take, the sudden first person in l. 22 remains unexplained.

All becomes clear and simple if we regard ll. 28-36 as genuine, and a tail piece not to *Idyll* ix alone, but to a small bucolic collection made by Theocritus himself after leaving Cos; and if we take the first person in l. 22 to be the only person whom it can denote without violence—*Theocritus himself*. The first six lines, or some of them, are very likely spurious (see *ad loc.*). The poem is then to be regarded

merely as a specimen of work, recalling the bucolic poems included in the volume (especially vi and viii), and runs: 'Daphnis and Menalcaas, herdsmen of Sicily, sang, and I, who called them into being, stood as judge between them; but gave not the victory to either. Each took a prize from me of my own simple possessions, a shell I had found and a staff from out my father's field'; and then proceeds: 'Ye Muses, vouch for my work, and give to the world the songs I sang while I was *among those shepherd friends* in Cos, lest, if ye help me not, I be charged with dishonesty.'

All falls into place. The sudden first person in l. 22, the personal reference in l. 23 (*πατρός ἀγρός*), *φαίνετε* (see *ad loc.*), the plural *ῥῳάς* of l. 28 (wrongly altered to *ῥῳάν* by 'k') the *τήνοισι παρὼν ἄεϊσα νομεῦσι*<sup>1</sup> (the shepherd-poet circle in Cos). On l. 29 see note *ad loc.* Lines 31-36 are not a song, but an *envoi* expressing Theocritus' love of song.

*Id.* ix then is, with its epilogue ll. 28-36, merely appended to a collection of poems made by Theocritus: the *τήνοισι νομεῦσι* requires for its explanation a knowledge of the existence of the poet-shepherd circle. Most probably then the collection of poems was intended for private circulation among Theocritus' old friends.

Other poems which can safely be assigned to the 'Coan period' are xi and xiii, both addressed to Nicias before his marriage; vi addressed to Aratus<sup>2</sup>, probably i, iii, and viii. That Theocritus had written something of note before leaving Cos is clear from vii. 40 and vii. 92:—

πολλὰ μὲν ἄλλα  
 Νύμφαι κῆμ' ἐδίδαξαν ἀν' ὄρεα βουκολέοντα  
 ἔσθλά, τὰ που καὶ Ζηνὸς ἐπὶ θρόνον ἄγαγε φάμα.

(*vide ad loc.*). These poems were obviously pastoral.

<sup>1</sup> It is remarkable that (save in xxv. 109) Theocritus only uses the word *νομεύς* here and in vii. 28, where he describes Lycidas as chief singer among the herdsmen.

<sup>2</sup> Wilamowitz (*Nachrichten*, l. c.) would date vi late, but only on the ground that it shows more finished versification and style than xi. It would be equally permissible to argue that its smooth verse is an evidence of early artificiality!

iv and v deal, and deal most realistically, with South Italian life and character. They probably were written after leaving Cos. The scene of x is probably Coan.

Thus (1) the Coan period is responsible for the production of all, or nearly all, the 'bucolica'; both the pseudo-pastoral vii, and the genuine 'sketches in dialect' iii-vi, viii, x (?), as well as xi and i (on which see preface to same).

(2) The Sicilian period is represented by xvi alone among poems which can be dated with certainty.

Theocritus must have returned to Sicily some few years before 275 B.C., as in xvi he obviously speaks of many vain attempts to win approbation. The exact date cannot be determined and is unimportant. Possibly xxv and xxii belong to this period; they are certainly early poems.

(3) Disappointed in his attempt to find the needed patronage in Sicily, perhaps ruined, like Vergil, by the wars which devastated his native land, Theocritus after a last attempt to make himself a new Bacchylides to the new Hiero, left Sicily and set out for Egypt 274 B.C., being then about thirty-five years of age.

It was a very different world to which Theocritus now passed. His early manhood had, according to the views set forth above, been passed in the easy, jolly, society of Cos, in an atmosphere of romantic poetry; on the Sicilian uplands about Aetna, and in the desolate pastures of Southern Italy, where he observed the types of herdsmen which stand clear in the idylls. Trained liberally in the study of Greek literature, under the most famous critic and author of the time, before the critical faculty had swamped the creative<sup>1</sup>, he added to the pure taste thus acquired a power of observation and humour worthy of the best

<sup>1</sup> We know the so-called 'Alexandrian literature' chiefly through Callimachus (hymns), Apollonius, Aratus, Lycophron. The remains of these authors are a mere fragment of their work (except for Apollonius). The earlier writers have all but perished, but the one fragment of Hermesianax, and that of Phanocles show us that we have lost just those whose style was pure but polished to the highest; just those who formed the taste of a Catullus or Propertius. It is under this earlier influence that Theocritus was trained.

days of Hellenic art, and had created a new type of poetry.

It was with style and taste, and bent, already set that Theocritus came to the strange Alexandrian life. The like of that life Greece had never seen. It is among the common-places of history to talk of the disappearance of the old motives which had inspired the classical literature of Greece, the destruction of the πόλις with its intense narrow life, and the evaporation of the old Greek faith. The citizen—if he could be called a citizen—of Alexandria was no longer an actor in history, but the spectator of a scene which had no interest for him. The empire of the Ptolemies could inspire no enthusiasm; it had no historic past in which the Greeks could share; no scheme of imperial union of the Hellenic world. A national epic was the last form of poem which could have been attempted.

Oratory died with Demosthenes in a last splendid effort to preserve a national life; the Drama limped feebly on the boards of the New Comedy; History had no present wherewith to link the past. The empire of Egypt had prosperity; but greatness it had not. And yet the literature of Alexandria equals in extent the literature of classical Greece, and takes multifarious forms, romantic, epic, epigrammatic, satire, court-odes, but above all criticism. Fostered in the Museum, criticism thrived apace, especially in grammar, mythology, and archaeology, and quickly left its mark on the writers of Ptolemy II's reign.

Callimachus' hymns are completely devoid of any narrative power, and care more for the origin and reason for a legend than the legend itself. Action is swallowed up in comment; myths are preferred, not for their beauty, but for their rarity even at the risk of the ridiculous (vi. 66 sqq.).

Aratus is wonderfully learned or makes a wonderful show of learning; his work may be *utile*, it certainly is not *dulce*; and is only a versified Nautical Almanack without a touch of majesty, without a trace of personal observation, without a single noble line or original thought; for even the much quoted introduction, and the famous τοῦ γὰρ καὶ γένος ἐσμέν, is imitated from a contemporary—Ceanthes.

Apollonius Rhodius wrote the *Argonautica* merely to prove

to himself the possibility—to the afterworld the impossibility—of reviving the old Homeric epic. His actors are shadows, and a few graceful passages do not redeem the dulness of the whole. There is even here a constant tendency to 'aetiology'; to write merely to explain some obscure detail of custom and myth; to introduce, with no regard to its fitness, a discussion on etymologies, archaeology, and any point of criticism (A. Rhod. i. 1354, ii. 528, 851; cf. Callimachus, i. 5 *sqq.*, ii. 47, 198, 225, 259, &c.; *vide* Rohde, *Der griechische Roman*, p. 83 *sqq.*).

Among the *extant* examples of early Alexandrian literature only a few epigrams survive which are genuine poetry, and one would willingly give all the work of Apollonius and Aratus, and the hymns of Callimachus, for a few more such epigrams as the beautiful

εἰπέ τις Ἡράκλειτε τεὸν μῦθον.

(Call. ii = A. Pal. vii. 80.)

Such were the literary surroundings into which Theocritus came, with what effect we must now see.

That he came into contact with Callimachus is shown by the numerous cases of imitation by one of the other.

Theocr. xvii	with	Call. iv and i.
„ xi	„	„ Epig. 46.
„ xxix. 4-6	„	„ „ 41.
„ xi. 75	„	„ „ 31.
„ xxvi. 30	„	„ iv. 98, &c.) <sup>1</sup> .

Most of the instances where imitation is certain come from the later poems of Theocritus, and on the other side from Callimachus' Hymn to Delos (iv), Hymn to Zeus (i), and Epigrams. The date of the Hymn to Zeus (which is only a thinly disguised Hymn to Ptolemy) is 275 (*circa*); slightly earlier therefore than Theocritus xvii. In this case, therefore, Theocritus is obviously the follower not the followed. Callimachus iv is dated 274-273 B.C. (Gercke, *op. cit.*), probably earlier than Theocritus' poems.

The difference between the work of the two poets is most instructive.

<sup>1</sup> A complete list, in Gercke, *Alex. Studien* (Rh. Mus. 43), p. 590. Some of Gercke's parallels are too slight to count upon.

The Hymn to Delos (Call. iv) deals with the story of Leto's wanderings in search of a resting-place before the birth of Apollo; all lands refused her, save only Delos; but from Cos she was held, not by the island itself, but by the yet unborn Apollo, for the island was set apart by destiny for the birth of θεὸς ἄλλος, Ptolemy II (see in xvii. 60). The Hymn to Zeus is similarly full of recondite mythology, even of pedantry (ll. 6-9), and again swerves off from its avowed object into praise of the king. The real object is arrived at by circuitous paths. The myths are introduced only to lead up to this real object and are overlaid with pedantic learning.

Now these are the two poems which Theocritus imitates in xvii, and yet how different the whole poem!

Insincere it may be, formal and written to order in defiance of the poet's better taste; but it is straightforward. The parallels from mythology are apt, even if the comparison of the odious sister-marriage to that of Zeus and Hera is little short of blasphemy. There is only one slight instance of recondite allusion (l. 134); no tendency to indulge in etymologies or aetiology. The influence of Callimachus is apparent only in phrase and in certain metrical strictness.

The critics of Alexandria divided themselves into two camps on the question of the poetical treatment of the old myths: the one—to which Apollonius adhered—tried to revive the old epic in its every detail, to build again the *ῥήματα σεμνά*, and paint the broad canvas of Homer. The other, of which we have examples in Theocritus' xiii, xxii, xxiv, xxv, Megara, (Moschus') Europa, set itself to form a new style of narrative poem—the 'epic idyll': representing in miniature some single scene in the life of the heroes. The quarrel between the two schools waxed violent, and found ultimately bitter expression in Callimachus' *Ibis*, a poem directed pointedly against Apollonius.

Attempts have been made to find reference in Theocritus to this famous quarrel, vii. 47, where Lycidas says he hates—

Μοισῶν ὄρνιθες ὅσοι ποτὶ Χίον ἀοιδὸν  
ἀντία κοκκίζοντες ἐτώσια μοχθίζοντι,

to himself the possibility—to the afterworld the impossibility—of reviving the old Homeric epic. His actors are shadows, and a few graceful passages do not redeem the dulness of the whole. There is even here a constant tendency to 'aetiology'; to write merely to explain some obscure detail of custom and myth; to introduce, with no regard to its fitness, a discussion on etymologies, archaeology, and any point of criticism (A. Rhod. i. 1354, ii. 528, 851; cf. Callimachus, i. 5 sqq., ii. 47, 198, 225, 259, &c.; vide Rohde, *Der griechische Roman*, p. 83 sqq.).

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has been taken for a direct allusion to it. I hold firmly to the belief that vii should be dated before 283 B. C., and to the explanation of these words given above. The *Argonautica* cannot have been published before 260 B. C.<sup>1</sup> It has been held that in his Epic poems Theocritus writes with the deliberate intention of correcting Apollonius' errors of taste. This is equally unproved and unnecessary.

Stranger still is the attempt to find hidden references to this poet's quarrel in the pastoral poems<sup>2</sup>: Battos of *Id.* iv shall represent Callimachus; Lacon and Comatas in *Id.* v stand for Apollonius and Callimachus; so that under the form of a pastoral singing-match we have disguised a party diatribe against the rival school.

The editors of Theocritus have at all times been given to faddist theories, into which the text, or explanation of the text, has been hammered and twisted<sup>3</sup>. This will pass into limbo with the rest—and then we shall have a new one—and it is hardly worth while to hasten its end. One argument however—a simple dilemma—may be given. Take in v Comatas to be = Apollonius: Comatas is victor in the singing-match; but Theocritus sided with Callimachus<sup>4</sup>.

Take Comatas=Callimachus: the charge falls on the wrong head ἡ στῶμύλος ἦσθα Κομάτα (l. 77).

After this any one who likes may set to work to find Cryptograms in Theocritus.

<sup>1</sup> A. Rhod. was librarian at Alexandria after Zenodotus, who died 194 B. C. Hence Couat dates birth of Apollonius 260 B. C. But we do not know that Zenodotus held the librarianship till his death.

<sup>2</sup> See especially, Reitzenstein, *Epigram und Skolion*; J. A. Hartung, *Theokrit. Introd.*, p. x; Knaack, *Über die Hirten bei Theokrit (Versammlung der Deutsch. Philologen in Dresden, 1897)*; Contra, R. Helm, *N. Jahrb.*, 1896; Legrand, ch. iv.

<sup>3</sup> I do not mean to deny that there is any expression of personal opinion in Theocritus (vii. 47 is sufficient proof to the contrary), only that the poems are not in the first place literary critiques, and only in form pastorals.

<sup>4</sup> This is admitted by those who find allusion. Or would they have Theocritus play Alice to the Tweedledum-Callimachus and Tweedledee-Apollonius?

Most unfortunately for the history of Greek literature we possess the merest fragment of the works of Theocritus' elder contemporaries, Philetas, Hermesianax, Phanocles, Alexander (of Aetolia), and are thus deprived of what might throw an interesting light on the origin of the narrative poem as treated by Theocritus. But we know that Philetas in his *Telephus* (the poem bears as title the name of the poet's father) wrote of the story of Jason and Medea, in his *Hermes* of adventures of Odysseus; that Hermesianax wrote of the love story of Menalcas, and Alexander of Daphnis. All seem to have taken old legends and reset them in a romantic form.

Now *Idyll* xiii, which on other evidence was assigned above to the 'Coan period,' is the one among Theocritus' poems which shows this romantic handling of the legends, and therefore presumably the influence of Philetas' school.

xxii is professedly a Hymn to the Dioscuri, but quickly passes into simple narrative: the fight between Polydeuces and Amycus (the Spartan Sparrer and the Bebrycian Bruiser), and then the combat between Idas and Castor.

xxiv deals with the infancy of Heracles, his strangling of the serpents, the prophecy of Teiresias, and Heracles' education.

xxv and *Megara* are again idylls of Heracles and Megara —and are remarkable for their form; the narration being given by the mouth, in the one case, of Heracles himself, in the other of Megara his wife. All have a note in common; they are 'familiar rather than heroic,' like Thackeray's history; and like the Aristophanic *Euripides*, they —

οἰκεία πράγματ' εἰσάγει, οἷς χρώμεθ', οἷς σύνεσμεν.

After the formal introduction in xxii the heroic mask is laid aside, and Polydeuces is only a sportsman: Heracles in xxv is only a strong man. The supernatural element is sparsely introduced, or altogether absent.

None of these idylls deals with a *Homeric* subject; xiii, xxii, xxiv, all revive Pindaric themes. Very noticeable is the similarity in treatment between Theocritus and Bacchylides: both are abrupt in opening and closing a scene; both adopt the unusual method of relating a story

by dialogue between two characters (Theocr. xxv, Megara, Bacchyl. xviii); both single out a striking episode; sketch it in detail from a *single* point of view, and then turn from it suddenly (Bacchyl. xv, xvi). If Apollonius tried to revive the Homeric epic, Theocritus rearranged the choric song in narrative form<sup>1</sup>.

In this branch of poetry, then, Theocritus, as in the two kinds of pastoral, strikes out an original line; not uninfluenced by tendencies about him, but giving those tendencies a purer form: he was in the world of Alexandrian criticism and erudition, but not of it.

xxiv shows, perhaps, to a greater degree than the rest Callimachus' influence; the latter part may be regarded as aetiological only (see Legrand); it is, at any rate, rather a bald list of heroes who taught the young Heracles (*vide ad loc.*).

There remain xv, xiv, ii<sup>2</sup>.

Of these the first was written in Alexandria not later than 270 B. C. (see p. 3). The second was written, not in Egypt, but presumably in Cos. The third in Cos about 264 B. C. (*vide* preface).

In these we have a return to the sketches of character which form the peculiar feature of Theocritus' early work (ii, iv, v) but is now no longer a sketch of country men and manners, but one of middle class town life. They are mimic idylls of the respectable commonplace.

xiv is thrown into the form of narration. Aeschines relates a social gathering—a singsong—at a friend's house in Cos, an ill-timed jest of some companion, a hasty word and fatal discovery, a girl's secret passion, a quarrel, a blow, a separation, his despair, and departure to take the shilling in Ptolemy's service. The idyll is the most dramatic among Theocritus' poems; it is a comedy that is all but tragedy; and almost alone gives a striking 'situation' in the stage sense.

xv is not a drama, but a comic sketch of a 'day in

<sup>1</sup> Quite in Theocritean style is Catullus' *Marriage of Peleus*.

<sup>2</sup> On xxvi and xviii, *vide* preface to the same. They do not affect the question to any large degree.

Alexandria at the Adonis feast.' It might well be regarded as a prototype of Mr. Anstey's *Voces Populi*; or of the *Satura*—the play without a plot. To attempt to analyze it would be ridiculous: it must be read at length to appreciate the delightful representation of third century scandal, scolding, crowded streets, bustling women, huffy strangers, domestic worries. Note only that as xiv closes with an eulogy of the king, xv leads up to a cunningly introduced song in which the Ptolemies receive their share of honour.

In both poems this reference to the court is absolutely in place, for in xiv the intention expressed by Aeschines of going for a soldier naturally calls out an expression from his companion of the advantages of service under Ptolemy. There is nothing in the description of the king which is not apt in this connexion.

In xv, the song in praise of Adonis is as much needed as the introductory scene to complete the picture; the song is typical of one performed at the royal court, and is not therefore to be compared with the *Adonais* of Bion which is free.

Nor is 'Ptolemy' the subject which is left uppermost in our minds at the end of these idylls. xiv ends with a general piece of advice to Aeschines. xv more happily with the domestic troubles of the 'incorrigible Gorgo.'

The praise of Ptolemy can hardly be regarded as the motive of these two poems, but were they written in order 'to glorify the king and queen by rendering homage to the splendour, taste, and graces of the one, the power of the other, his talent for organization, &c.'? To affirm this is to confuse the end with the incident<sup>1</sup>.

Just as in the case of the epic idylls, and the pastorals, we find that Theocritus is not the only follower of a school among his contemporaries, but the exponent of that school in its purest form, so in the mimes we know now of a contemporary rival Herondas, probably anterior in time. Herondas i is subsequent to 270 B. C.<sup>2</sup>, as the mention therein of θεῶν ἀδελφῶν τέμενος shows, but there is little evidence for

<sup>1</sup> As is done by Legrand, p. 139.

<sup>2</sup> v. Prott, *Rh. Mus.*, 53, p. 464.

the date of the rest<sup>1</sup>. The methods of the two are completely different, and have recently been compared to the disadvantage of Theocritus. Thus M. Legrand (comparing Theocr. xv. 27 with Herondas vi. 1, iv. 41), finds Theocritus cold, formal, less expressive of features taken from the life (p. 134). The whole of xv, xiv, he criticizes as failing to give, 'as we would wish in a sketch of manners, an adequate and integral expression of truth, and as being a mere *résumé* of events and conversation of which the minute detail promised to be interesting' (p. 136). (The same would apply, if true, to iv and x, and to some degree to xxii, xxiv, xxv, Megara.) It is true that in Herondas<sup>2</sup> we have a fuller—and at the same time more sordid—realism. To set this up as superior to Theocritus, is to prefer photographic vulgarity to the dramatic instinct which can set a picture before us in a few keen strokes of the pencil. Theocritus can still exercise the restraint which marks true art. Herondas is the verbatim reporter, who does not know how to bring out salient points. *Ex pede Herculem*: from Theocritus' few light expressions, we get a clear picture of the unexpressed.

*Idyll* ii deserves separate treatment. Simaetha, deserted by her lover, seeks to bring him back by magic in the still midnight. Accompanied by her servant only she chants the song, weaving a spell round the absent one by magic fire and magic wheel, ever uttering the mystic refrain—

ἱυγξ, ἔλκε τὸ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.

Then, left alone, she tells to the Moon the story of her love:

<sup>1</sup> Legrand (p. 127) argues for a date 285–280 B.C. for H. iv: 'it is written after death of the painter Apelles, but during life of sons of Praxiteles.' Truer to say the *scene* of the mime is placed at that time, whether written then is another question. Further the sons of Praxiteles may well have been alive—in old age—in 275 B.C.

<sup>2</sup> Herondas hat sich an die derbsten Gestalten gemacht, bei ihm haben wir, wie bald nach seiner Auffindung der platte Journalismus in Deutschland aufjubilte, wirklichen Realismus, "freie Bühne," wie Diels ironisch bemerkte.' — Geffcken, *Leonidas*, p. 137.

how she saw Delphis and loved madly; how she won him and lost him, and now stands dishonoured, utterly alone, with no hope; with only an ever-present remorse to bear as she has borne it hitherto, alone.

For once the reserve of Greek art is dropped, and Simaetha pours out her passion and utter wretchedness, with an intensity that we find approached in Sappho, nowhere else.

Now Simaetha is not a study of character in any particular class of life. She is 'the expression of a form of love, of an impassioned situation, a personification of despair' (Legrand, p. 130).

The circumstances of the poem are in no way original. Love at first sight at a religious procession is a frequent theme in Greek literature (*vide ad loc.*), and was used by Callimachus. A mime of Sophron seems to have represented a sorceress in much the same way. The monologue and confession which fills the latter half of the poem is a usual device of the old romancists—is common indeed in Greek tragedy. The power of the poem lies elsewhere; in the picture of awful loneliness; of a heart which has no faith left, and distrusts even the device of magic which it uses; of calm despair heightened by the calm of outward nature: and, almost alone in all the range of Greek literature, of a despair which will not end itself by death, but faces the harder lot—to live:

ἐγὼ δ' οἶσῶ τὸν ἐμὸν πόνον ὥσπερ ἰπέστην:

for unless I have utterly misread the poem Simaetha does not resolve to live in hope of winning back her love: she does not believe truly in her arts; the threat of potent spells with which she ends is the vain cry of impotence. And yet she does not turn as all the 'heroes' and 'heroines' of the old romances—aye, even Antigone—turn to suicide. The lonely, sinning, but brave heart wins a strange sympathy.

There is abundant trace of literary acquaintance between Theocritus and Herondas in similarity of diction and idiom, even of entire passages; but the genius of the two poets is radically different. Theocritus is not influenced to any appreciable extent by Herondas, even if he here and there takes a phrase or situation—and gives it literary value.

The three Aeolic poems should be on internal evidence assigned to a late period in the poet's life.

xxviii is addressed to Theugenis wife of that Nicias, the doctor of Miletus, whom Theocritus knew in the early Coan days. From the tone in which Theocritus addresses his friend in xi, xiii, it appears that the two were about equal in age, and were both born about 308 B.C.—were therefore about twenty-five when the Coan society broke up (? on death of Philetas). There is no evidence of the place in which the poem was written; the spindle which Theocritus sends (or rather takes) with the poem is of Syracusan workmanship, but may have been bought in Alexandria or Cos even. If it was written in Sicily, Theocritus must have sailed straight from Syracuse to Miletus when he left his home for the last time, and gone from Miletus to Alexandria. This is in itself quite possible. Leaving Sicily and having no home yet to turn to in the East, he may have gone first to old friends. But the evidence of the poem does not bear this out. It seems certainly to imply that Theocritus knew Theugenis already (*vide* line 23, the praise of Theugenis' needlework becomes more graceful if we suppose that the poet knew his friend's wife). Nicias is spoken of as having already made a name in his profession (l. 19). Most of all there is a courtliness of expression throughout, in speaking of Theugenis, which suits better with the assumption that Theocritus was no longer young.

I would put the visit to Miletus therefore after 270 B.C., and make it not the first visit of Theocritus to the Ionian city. As ii was certainly written in Cos the voyage may have been made from there.

In both xxix and xxx the writer speaks of himself as advanced in years (xxix. 10; xxx. 13):

λευκας οὐκέτ' ἴσησθ' ὅττι φορῆς ἐν κροτάφοις τρίχας;

xiv is written in Cos, probably after 270 B.C., since Arsinoe is not mentioned: and the Praise of Ptolemy is rather in the tone of one who knew him already, and here gives a summary of his good and displeasing points. The words of Thyonichus ἀπὸ κροτάφων πελόμεσθα κ.τ.λ. can then be taken like xxx. 13, as a personal reference.

We have then evidence of residence in Alexandria, 274-270 B. C. (xvii. 15, to which add 'Berenike'), thereafter in Cos.

I have referred above to Gercke's theory of a rupture between Theocritus and Ptolemy; and while I believe that Gercke's view of the circumstances of xvi is erroneous, it is possible that this theory should be accepted to this extent: that Theocritus, rebelling against the muzzling orders of an oriental court, feeling as Gercke expresses it the 'golden fetters galling,' and especially indignant, as every Greek must in his heart have been, at the social corruption of the court, retired to his old retreat in Cos to gain a purer, freer air. He still respects Ptolemy as a good master, but expresses himself freely on the curbing of personal freedom of thought—

εἰδὼς τὸν φιλέοντα, τὸν οὐ φιλέοντ' ἔτι μᾶλλον. (xiv. 62.)

*Idyll* xii has been passed over in the above essay. It shows strong traces of Alexandrian influence, in the somewhat frigid piece of dictionary work in ll. 13-14, in the learned allusion in l. 27, in the general fondness of conceits. Yet in consequence of l. 5, *τριγάμοιο γυναικός*, it has been dated<sup>1</sup> before the marriage with Arsinoë II, on the assumption that after that date such a pointed insult could not have been written; but the marriage was before 275 B. C.<sup>2</sup>, before Theocritus came under Alexandrian influence. If we accept Gercke's view, as modified above, we can date the poem later, and at the same time get corroborative evidence for the theory that Theocritus retired to Cos after 270 B. C., and there at a safer distance dared to risk the dangerous allusion to the (dead) queen. At the same time we get a motive for this retirement to Cos.

We get then as a chronology for Theocritus' life and works:—

310-8 B. C. Birth (Sicily).

290-283 B. C. (*circ.*). In Cos under Philetas. Intimate with Nikias, Asclepiades, Alexander, Leonidas. *Pastorals* began (i, iii, vi, vii, viii?, xi and xiii).

<sup>1</sup> Cf. Hiller-Bursian, *Jahresb.* 1888.

<sup>2</sup> Gercke, of course, sees an intentional hit at Arsinoë.



283-275 B. C. In Sicily. *Pastorals* finished (iv, v, ix, x). Perhaps xxii-xxv.

275 B. C. Hiero's *Strategia*. *Id.* xvi. Departure for East.

274-270 B. C. In Alexandria. Intimate with Callimachus. *Id.* xvii, xv. Berenike. xxiv (probably).

270- B. C. In Cos. Visits Miletus. *Id.* xiv, ii, xii, xxviii, xxix, xxx, xxvi.

The date is uncertain of xviii, xxii, xxv, Megara, Epigrams.

### B.—Theocritus' Verse and Style, and Dialect.

*Idylls* xxviii-xxx are written in lyric measures. *Idyll* viii includes seven quatrains in elegiacs. Otherwise the verse used throughout the idylls is the hexameter, and one of peculiar gracefulness.

The dialect used in i-xv (excepting xii) is Doric, but it is a Doric that was never spoken in one single part of Greece, though it approaches most nearly to the dialect of the Dorian islands. Theocritus introduces moreover—even in the mouths of his roughest countrymen—long obsolete Homeric forms<sup>1</sup> (v. 95; v. 27; v. 143 ὄττι; xi. 74 ἀρνεοσι; iv. 38 σέθεν; iv. 27 ἡπάσσαο, &c.). 'Theocritus has not chosen a popular dialect, his language is the Homeric which prevails in the epic and lyric poetry of Greece, only with a somewhat stronger admixture of Dorisms than is found in Pindar; this Doric colouring varies in degree according to the character of each idyll' (J. A. Hartung, p. xliii).

Even in the bucolic idylls there is not only an admixture of Homeric forms, but a not infrequent reminiscence of Homeric phrase (xi. 22; iv. 7, 8; i. 31 *sqq.*; xv. 79).

Is this to be accounted a fault in a poet who brings on the stage rough characters straight from the sheep farms of Italy, Sicily, and Cos, or from the harvest field? Are we to say that Theocritus commits the error of making his characters talk like fine folks without regard to actual reality?

To some degree realism is sacrificed to artistic literary

<sup>1</sup> But it must be owned, much more frequently in vii, i, ii.

form ; but there is one realism of detail, another of general tone and spirit. Modern travellers have recognized Lacon and Comatas (*Id.* v) in the shepherds of Southern Italy : 'Le pâtre qui les garde a l'air aussi sauvage qu'elles (his sheep), avec la peau de mouton, ou de chèvre, jetée sur les épaules, et sa longue houlette dont la forme est celle de la crosse de nos évêques ; on croirait voir le Lacon ou le Comatas de Théocrite' (Lenormand, quoted by Conat, p. 420). The singing-match, which forms so prominent a feature in the pastorals, is still to be heard in Greece and Sicily at any country gathering, just as in the old Highlands piper vied with piper. Whether the poetic fancies of the singer in *Idyll* iii and *Idyll* x are too delicate for the character, may be judged from the specimens of popular song collected in M. Legrand's *Chansons populaires grecques* (see on iii. 13, vi. 7). Theocritus neither seeks out the coarse side, nor is he blind to it, but taking the happier side of Greek country life, its sunshine, its easy poverty, its native love of singing, he represents these as they are, but with an additional charm of setting of his own, which may not be actually there in the same form, but is not immeasurably removed from the real. After all his poems are *idylla*, εἰδύλλια, each a 'little picture' of some country scene, they do not pretend to be a study of Greek country life in all its sides.

Those who ask for more realism in Theocritus must ask him to write more—not to rewrite what he has written. The *idylls*, as we have them, are true pictures of *one side* of Greek rustic character, with glimpses of the coarser.

So much for the general tone of realism ; and this being granted, it is of little moment that the rustics use genitives in -οιο and epic aorists, and do not elide all their vowels.

More important, however, is the use of the hexameter. Sophron, the originator of the mime, used only a metrical prose ; Epicharmus apparently trochaic measure. Comedy (old and new) uses an iambic which approaches closely to every day speech ; Herondas uses the scazon, and makes that uncouth verse still more uncouth by harshness of elision and synizesis.

The reason for Theocritus' choice is partly explained by

the character of his realism; he does not sketch the mean and sordid, as does Herondas, but the cheerful, humorous side of life. The sordid scazon suits the mean streets of Herondas, not the country side. All the pastorals but one (iv) contain songs, and for this three of the recognized regular metres were possible, the hexameter, the elegiac couplet (as in *Id.* viii), and the trochaic tetrameter. So far as the fragments of old popular songs go, they show no regular form of popular melody, which Theocritus could have used; but show a wide prevalence of dactylic rhythm. Cf. *Carm. Pop.* (Bergk) 40 (elegiacs):

λίψ' ἀνεμος ταχὺ μὲν νεφέλας, ταχὺ δ' αἰθέρα ποιεῖ  
'Αργίστη δ' ἀνέμῳ πᾶσ' ἔπεται νεφέλῃ.

*Carm. Pop.* 45:

Τὸν Ἑλλάδος ἀγαθίας  
στραταγὸν ἀπ' εὐρυχόρου  
Σπάρτας ὑμνήσομεν ὦ  
Ἰὴ Παῖάν.

*Carm. Pop.* 42:

Δέξαι τὰν ἀγαθὰν τύχην,  
δέξαι τὰν ὑγίειαν,  
ἀν φέρομεν παρὰ τᾶς θεοῦ,  
ἀν ἐκαλίσσατο τήνα.

(a simple glyconic rhythm).

Given then the hexameter as the verse to be used, the Homeric forms at once find an excuse. Homer and Hesiod made not only the theogonies of Greece but its vocabulary and style, and whatever was written in hexameters tended toward epic diction, especially in description (cf. Theoc. i. 31 *sqq.*, vii, *ad init.*).

While Theocritus is full of Homeric touches, these are, as might be expected, more pronounced in the epic idylls, and in xvii, than in the pastorals<sup>1</sup>. Yet however full

<sup>1</sup> See G. Futh, *De Theocriti studiis homericis*, Halle, 1876; L. Genther, *Über Theocr. XXV und Mosch. IV* (= Megara), Luckau, 1891; Legrand, *Étude*, p. 355 *sqq.*; and see on Theocr. xiii. 32, 47, 58, 54; xvii. 64, 88; xxv. 44, 10, 17; xxii. 82, 98, 106, &c., to mention a few out of many; in pastorals, see on vii. 13; v. 10; iv. 8; xi. 22; in mimes, xv. 79; ii. 14, 112.

a passage is of Homeric reminiscence it never becomes a cento or mosaic; it rather shows a writer steeped in Homeric language, blending it with his own phrase to a harmonious whole. We might say of his characters that they are talking Homer without knowing it<sup>1</sup>; while for the reader the Homeric reminiscence suggests happily similarity or contrast of scene.

But as concerns form, the hexameter of Theocritus is a new instrument wrought to the highest delicacy, yet free from the strict formalism of the majority of the Alexandrian writers. Its elaboration varies naturally with the style of each piece. xv bears to i, ii, iii, the same relation that the iambics of Aristophanes bear to those of Sophocles; it is wholly colloquial, and art has not only hidden but banished art. The charm of the verse often escapes analysis; but the following characteristics should be noted:—

The symmetry with which his verses, or groups of verses, are constructed.

(a) Actual strophic arrangement, with refrain<sup>2</sup> verse as in i:

ἄρχετε βουκολικὰς Μοῖσαι φίλαι ἄρχετ' αἰοδῶς.

ii: ἰνγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.

The refrain divides the poem into groups of lines, each group forming a completed whole (see especially first half of *Id.* ii).

(b) Strophic, but with no refrain:

In *Idyll* iii. 6-23 fall naturally into groups of twos and threes; 24 is an interruption; 25-39 falls in threes; 40-51 forms a song, also in threes; *Id.* x. 42-55 falls into couplets, each couplet completing one idea.

(c) Besides these correspondences, which can be measured, there is throughout the idylls a natural balance of verse or phrase not determined by numerical law, but by the judgement of the ear.

This is effected in a number of ways.

<sup>1</sup> In iv. 8 *βίην καὶ κάπρος* is intentionally used by Battos to parody Corydon's grandiloquence.

<sup>2</sup> See on l. 64.

(a) By neat antithesis of lines.

xi. 22, 23 ; i. 97, 98.

ii. 28, 29 :

ὡς τοῦτον τὸν κηρὸν ἐγὼ σὺν δαίμονι τάκω,  
ὡς τάκοιθ' ἱπ' ἔρωτος ὁ Μύνδιος αὐτίκα Δέλφης.

Or the beautiful ii. 38, 39 :

ἡνίδε σιγῇ μὲν πόντος, σιγῶντι δ' αἴται·  
ἀ δ' ἐμὰ οὐ σιγῇ στέρνων ἔντοσθεν ἀνία.

xii. 1, 2.

(b) By division of a line into two rhythmic units :

xiii. 4 :

οἱ θνατοὶ πελόμεσθα, τὸ δ' αἶριον οὐκ ἐσορώμεσ.

xi. 75 :

τὰν παρῑοῖσαν ἀμελγε. τί τὸν φεύγοντα διώκεις ;

ii. 1, 43, 65 ; iii. 13.

iv. 42.

xvi. 13.

(The second unit often runs over into the first foot of the next line : xvi. 64 ; xii. 17 ; ii. 23, &c.)

The second may be antithetical to the first (x. 30) or amplificatory (xiv. 4 ; xiii. 7 ; xviii. 10).

(c) A period of verses is closed by a line which is complete in itself, as a single or double sentence, e. g. ii. 24-26 :

ὡς αὐτὰ λακεῖ μέγα καππυρίσασα  
κῆξαπίνας ἀφθῆ, κοῦδὲ σποδὸν εἶδομες αὐτᾶς,  
οὕτω τοι καὶ Δέλφης ἐνὶ φλογὶ σάρκ' ἀμαθύνοι.

Cf. xvi. 50 :

εἰ μὴ φυλόπιδας προτέρων ὕμνησαν ἀοιδοί ;

xvi. 51-56, an elaborate period closed by

εἰ μὴ σφεας ὤνασαν ἱάονος ἀνδρὸς ἀοιδαί.

(d) The verses are marked into symmetrical divisions by the frequent use of Anaphora and similar figures.

(1) With conjunctions, same word repeated :

i. 65 :

Θύρσις δδ' ὥξ Αἴτνας, καὶ Θύρσιδος ἀδέα φωνά.

i. 2, 93, 74, 132.

ii. 43 :

ἐς τρις ἀποσπένδω καὶ τρις τάδε πότνια φωνέω.

(Cf. 23, 38, 98, 165.)

vii. 35 :

ξυνὰ γὰρ ὁδός, ξυνὰ δὲ καὶ ἀώς.

vii. 143.

xvii. 1, 77 ; xxii. 56, 213, 193.

xxiv. 9 :

δλβιοι εὐνάζοισθε καὶ δλβιοι ἀὼ ἱκοισθε.

xxvi. 15, 30, 32, and many others.

(2) With no conjunction (even more frequent) :

i. 72, 80, 105 ; v. 38 ; viii. 3-4, 11-12, 76-77.

i. 120-121 ; xiv. 47 :

Λύκος νῦν πάντα, Λύκῳ καὶ νυκτὸς ἀνῶκεται.

xvii. 73 ; xviii. 49 :

χαίροις ὦ νύμφα, χαίροις εὐπένθερε γαμβρέ.

vii. 118, &c. ;

especially with small words, article, preposition, interjection, negatives, &c. (displacing a conjunction) :

i. 67 :

ἦ κατὰ Πηρεῖῳ καλὰ τέμπεα ; ἦ κατὰ Πίνδῳ ;

xiii. 7.

i. 141 :

τὸν Μοΐσαις φίλον ἄνδρα, τὸν οὐ Νύμφαισιν ἀπεχθῆ.

viii. 53 ; i. 115, 116 ; xvi. 1 ; xi. 45, &c.

(e) A leading word is repeated in the same clause, and same construction (ἐπαναδίπλωσις) :

i. 12, 15 :

οὐ θέμεις ὦ ποιμῆν τὸ μεσαμβρινόν, οὐ θέμεις ἄμμιν.

i. 64 (refrain) ; i. 66 ; ii. 118 ; xxiv. 40 ; Epig. vi. 3.

There is here in each case a slight pause before the repeated word; the repetition serves to pick up the rhythm, and coming in each case in the fifth foot emphasizes the 'bucolic caesura'; cuts off the last two feet from the rest of the line, and gives a peculiar light lilt to the verse.

(f) Not unlike the last is the repetition of a word after the sense is complete, in order to rest upon it some fresh detail of description:

i. 29:

τῷ περὶ μὲν χεῖλῃ μαρύεται ὑψόθι κισσός,  
κισσός ἐλιχρύσῃ κεκοιμένος.

Without the repetition of *κισσός* the added description would come in after the completed phrase heavily and dragging. *κισσός* repeated gives the sense and rhythm a new lift.

Cf. Propertius, ii. 8. 17:

Hinc etenim tantum meruit mea gloria nomen,  
gloria ad hibernos lata Borysthenidas.

Propertius, i. 3. 32:

Donec diversas percurrens luna fenestras,  
luna moraturis sedula luminibus.

In Homer with Proper Names, *Iliad* ii. 837, 849, 871, 671; *Iliad* vi. 396.

(g) Triplets of expression are especially common:

i. 71:

τῆνον μὰν θῶες, τῆνον λύκοι ὠρύσαντο,  
τῆνον χάκ δρυμοῖο λέων ἔκλαυσε θανόντα.

i. 80, 101.

iii. 42:

ὥς ἶδεν, ὥς ἐμάνη, ὥς εἰς βαθὺν ἄλατ' ἔρωτα.

viii. 76; i. 116; xiii. 10-12; xv. 123; xxv. 106, 170; xi. 36, &c.

So xvi. 82 (three gods invoked), cf. xviii. 50; i. 68 (three haunts of Nymphs), cf. xvi. 51, 55, 71, 34; vii. 83.

(h) A fullness and neatness of expression is obtained by repeating a word from main to subordinate clause:

i. 23:

αἱ δὲ κ' αἰείσῃς  
ὡς ὅκα τὸν Λιβύαθε ποτὶ Χρόμῳ ἤσας ἐρίσδων.

i. 28; ii. 30.

ii. 46; ii. 49, 118, 114.

iii. 10, 11; v. 52; vi. 5.

vii. 97:

τόσσον ἐρᾷ Μυρτούς, ὅσον εἶαρος αἶγες ἐρᾶντι.

viii. 88; xi. 71; xvii. 66; xviii. 21; xviii. 26; xviii. 29-31;  
xxx. 25.

(i) Most important of all is the figure called *Traductio*, in which a leading word is repeated from clause to clause in different forms:

i. 144:

ὥς κεν ἀμέλξας  
σπείσω ταῖς Μοῖσαις. ὦ χαίρετε πολλάκι Μοῖσαι.

Cf. xv. 103.

ii. 23:

Δέλφιδι ἔμ' ἀνίσσεν' ἐγὼ δ' ἐπὶ Δέλφιδι δάφναν  
αἰθῶ.

An idea is taken up antithetically:

i. 97-98 λυγίζειν . . . ἐλυγίχθης, especially in dialogue,  
v. 2-4; v. 14-17; v. 112-114.

v. 124-126; v. 80, 82 φιλεῦντι . . . φιλέει.

xv. 60, 61 παρενθεῖν . . . ἦνθον:

or the word runs through a passage; with loving repetition  
as—Νύμφαι, vii. 137, 148, 154.

Ἀγεάναξ, Ἀγεάνακτι, Ἀγεάνακτος, vii. 52, 61, 69.

Μοῖσαι, xvi. 58, 69, 107.

Τίτυρος, iii. 2-4; Κομάτας, vii. 83-89, cf. xv. 143-4;  
especially the running repetition of αἰοιδή, αἰοιδός.

xvi. 1, 19, 21, 24, 44, 50, 57.

So parallelism between two periods is obtained:

xii. 28, 34 ὀλβιοι, ὀλβιος; iii. 49, 50 ζαλωτός, ζαλῶ, and see  
note on i. 82 τάκεται.

Note i. 1 ἀδύ; 2 ἀδύ; 7 ἄδιον; 65 ἀδεία; 148 ἀδείαν.

So xvi. 5 τίς γάρ is taken up in xvi. 13.

ἄμναστοι, xvi. 42, is taken up antithetically xvi. 45.

xvii. 26, repeated, xvii. 27; xviii. 44=xviii. 46; xxvi. 16,  
18 Περθεύς.



(k) Simple verbal antithesis is used to produce this same symmetry of expression:

xvi. 3, 4; xvi. 87:

*ἀριθμήτους ἀπὸ πολλῶν.*

xvi. 105:

*Ὁρχομενὸν φιλέοισαι ἀπεχθόμενον ποτε Θήβαις.*

xxv. 41; xv. 25; xvi. 101; xxviii. 24.

Paronomasia, ix. 31; i. 34; xvi. 3; xxii. 65 *εἰς ἐνί*; xiv. 63 *πολλοῖς πολλὰ διδούς*.

xviii. 53.

xvii. 42; ix. 32.

vi. 23; xv. 93; xxix. 32.

(l) Phrases are repeated (changed in form or not) in the same idyll.

ii. 8=ii. 97; ii. 4=ii. 157.

ii. 116=132.

vii. 28=94; xvi. 7=28, 31-41.

Either as above (i) setting out the leading idea in a new light, or returning as in ii. 157 sadly to the original sorrow.

(m) Rhyme is used with considerable frequency:

(1) The end of the hexameter rhymes with a word forming the weak caesura of the same line, xxvi. 30:

*αὐτὸς δ' εὐαγέοιμι καὶ εὐαγέεσσιν ἄδοιμι.*

i. 96; vii. 62.

(2) Mascul. caesura and end, i. 64, &c.; viii. 31; xxiv. 89.

(3) Each half of pentameter, Epig. ix. 4; xv. 4; xvi. 4.

(4) Second and fourth arsis, viii. 30, 61; xxv. 1, &c.

In the first and third case the effect is to round off and balance the two halves of the line; the ear is prepared for the cadence of the end of the line. This is not peculiar to Theocritus: graceful examples can be found both in Greek and Latin.

Philetas:

*καὶ γάρ τις μελεοῖο κορεσσάμενος κλανθμοῖο.*

Anacr. 75:

*ἴσθι τοι καλῶς μὲν ἂν τοι τὸν χαλινὸν ἐμβάλοιμι  
ἡνίας δ' ἔχων στρέφοιμί σ' ἀμφὶ τέρματα δρόμον.*

Propertius has a pretty triple rhyme, i. 8 :

‘Illa vel angustó mecum requiescere lectó  
Et quocunque modó maluit esse mea.’

(n) Lastly we may notice here the not infrequent repetition of a word immediately :

xi. 72 ὃ Κύκλωψ Κύκλωψ.

i. 123 ὃ Πάν Πάν.

vi. 8 τάλαν τάλαν.

Epig. iii. 6 φεύγε, φεύγε (cf. Epig. ix. 4, 9), generally for the sake of pathos. Instances might be multiplied from any language: it will be sufficient to remember Shakespeare's

‘O Romeo, Romeo! wherefore art thou Romeo?’

M. Arnold's

‘Strew on her roses, roses!’

Add to these points the fact that Theocritus writes generally in short rounded periods, often by the single line, with the daintiness but not the monotony of Catullus' hexameter, and it will be seen how widely his verse differs from the old Homeric ἔπος. We get melody in each separate phrase, not a sonorous march of the whole: the verse dwells affectionately on each detail and often looks back at what it has left, whatever be the feeling it would keep before us: effective for nature's sights, sounds, or a fondly remembered name; indignation at the greed of men; sarcasm directed at another (i. 97) or envy of good fortune (xii. 28).

The loud lyre of Homer is changed for the pipe of Pan.

The same characteristic appear in some degree in Vergil's *Eclogues*, distinguishing their metre from the ‘ocean roll of rhythm’ of the *Aeneid*.

### C.—The Authenticity of the Poems attributed to Theocritus.

In dealing with the question of authorship we have to follow three lines of evidence, (a) the testimony of MSS. existing or inferred; (b) the testimony of ancient writers,

scholiasts, grammarians who cite passages of Theocritus, imitations by Greek and Latin poets where such can be definitely traced to Theocritus; (c) internal evidence of style, grammar, vocabulary, versification.

An examination of this evidence leads to an unqualified rejection of the poems numbered in the traditional text xix, xx, xxi, xxiii, xxvii, and the *eis Nekrōn* "Αδων. xxv and the Megara must be accepted or rejected together. I have therefore included the Megara in the collection.

We must in the first place clear our minds from any prejudice arising from the now traditional order<sup>1</sup>, which dates only from the edition of Stephanus (1566 and 1579). This arrangement has no support in the MSS. or early editions, but poems of Theocritus, Bion, and Moschus, are mingled together without clear assignment of author.

Setting aside the *editio princeps* (Mediolana, 1481) which contains i-xviii only we have to take into account four printed versions<sup>2</sup>:

(1) Aldine α (1495) i-xviii, Epit. Bionis, Europa, "Ερως Δραπέτης, xix, Epit. Adonid. 20, 21, Megara, 1-13, Epit. Adonid. 35-fin., xxii. 1-44, 92-185, xviii. 52-59, xxiii, Syrinx, Νεκ. "Αδων.

(2) Aldine β (1495), a correction and supplement of above.

(3) Juntine (1515) i, vii, iii-vi, viii-xiii, ii, xiv-xviii, xxii, xxiv, Europa, xxix. 1-25, xxvi, xxvii, xxviii, Megara, xxv, xxi, xxiii, xx, Epit. Adonidis, Νεκ. "Αδων., Epit. Bionis, "Ερως Δραπ. xix, Epigrams, Syrinx, &c.

(4) Callierges (1516). The same contents, different order, xxvii standing last, before epigrams.

These two are practically one authority, being both prepared from a copy supplied by M. Musurus derived from a lost *Codex Patavinus*.

The MSS. vary enormously in contents and order of poems (see the descriptions of them in Ahrens' and Ziegler's editions, and in Hiller's *Beiträge*).

<sup>1</sup> Departed from only by Ahrens and Brunck.

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Of the editions above mentioned the Aldines go back to two Vatican MSS.—Vat. 1311 (11) and Vat. 1379 (18). Of these 11 is derived from a now mutilated MS., Vat. 1824 (23); 18 and the Ambros. 75 (c)—in its central portion—are derived from the Paris MS. 2832 (M).

From a comparison of 23 (or its representatives) and M, Hiller infers an archetype  $\Phi$  containing i, v, vi, iv, vii, iii, viii–xiii, ii, xiv, xv, xvi, xxv, Megara, xvii, Epit. Bionis, xxii, xviii, xx, xxi, Epws, xix, Epit. Adonid. Νεκ. Ἀδων., xxiii; Epit. Achillis (*Beiträge*, p. 57 *sqq.*). Beyond this, in turn, can be reconstructed an older archetype  $\Phi^m$ .<sup>1</sup> This was smaller, and included i–xvi, xvii, xviii, Epit. Bionis, xxii, xxv, Megara.

What is added to this by  $\Phi$  is added from a new source, and, to judge from the condition of the text, an exceedingly bad source.

On this line then our MSS. are gradually reduced till we get to the respectable  $\Phi^m$ . The suspected poems have no good tradition. They belong to the  $\Phi$  group only, and do not go back to  $\Phi^m$ .

A. The second line to follow is that represented by Juntine and the Paris MS. D.

This MS. is divided into three parts—D<sup>1</sup> i–iii, viii–xiii, iv–vii, xiv, xvi, xxix, Epigrams; D<sup>2</sup> xvii, xviii, xv; D<sup>3</sup> xxiv, xxii. 69–fin., xxvi, xxviii, Megara, xxv. 85–fin., 1–84, Epit. Bionis, *finally, after three and a half blank pages*, xxvii, Securis.

This adds to the  $\Phi$  group, xxiv, xxvi, xxviii, xxvii (D<sup>3</sup>), xxix, Epigrams (D<sup>1</sup>); of suspected poems it contains, xxvii, Megara, xxv.

Other MSS. to be taken into account are:—

(1) k (Ambros. 222, our best MS.), i, vii, iii–vi, viii–xiii, ii, xiv, xv, xvii, xvi, xxix, Epigrams.

(2) The corrections of D (D<sup>b</sup> in Ahrens).

(3) Ambros. 75 (c), first and fourth parts (Ziegler, p. vii).

(4) Vat. 1311—third part—11<sup>c</sup>, for xxiv. 1–87.

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<sup>1</sup> From a comparison of  $\Phi$  with the MSS. m and p.

*Patavinus* of Musurus, (2) archetype of Patavinus and D (Π, see Hiller, p. 4).

D<sup>b</sup> is better than D, akin to k, and must have been used by Musurus here and there (e. g. xxiv. 66). The origin of these corrections may be called Π<sup>2</sup>.

Now we get D<sup>b</sup> evidence in xxiv. 109, 45; xviii. 36, 20; xxv. 92, 114; Megara, 49; *not* in xxii, xxvi, xxvii; therefore the double tradition of Π Π<sup>2</sup> attests xxiv, xviii, xxv, Megara.

For xxiv we have also 11<sup>c</sup>, a MS. showing marked peculiarities, and not derived from Φ or Π or Π<sup>2</sup>.

Ambros. 75 (c)—first part—contains, Epigrams, xxiv, xxvi, xxvii, agreeing with D in almost every respect and forming no new authority:

e. g. xxiv. 66 *χρίος* D<sup>b</sup> om. D c.

xxiv. 26 *εἰλετο* D<sup>b</sup>: *εἵλετο* D c.

xxvi. 34 *κάνθετο* D c: *θήκατο* Junt.

xxvii. 8. om. D c, &c.

xxiv. 91 *δράκοντε* c D<sup>b</sup>: *δράκοντες*, D by copyists error and false correction.

The difference of arrangement in c and D is easy of explanation.

The MSS. evidence for the idylls included in D is therefore—

For xviii, xxv, Megara—Π Π<sup>2</sup> Φ Φ<sup>m</sup>.

For xxii—Φ<sup>m</sup> Π.

For xxiv—Π Π<sup>2</sup> 11<sup>c</sup>.

For xxvi, xxvii, Π (represented by D c Junt.).

For Epit. Bionis, Φ<sup>m</sup> Φ Π.

The last is obviously untheocritean; its exclusion from Π<sup>2</sup> is a testimony to the superiority of that collection.

xxvi has only the support of Π, but has external authority, and is placed among pieces undoubtedly genuine in D.

xxvii is placed apart from the rest in D, is not in Π<sup>2</sup>, and that it came into Π from a new and bad source is shown by the striking deterioration in D's text. The differences of Juntine are due to conjecture only as in *Id.* xxi.

xxii has explicit external authority.

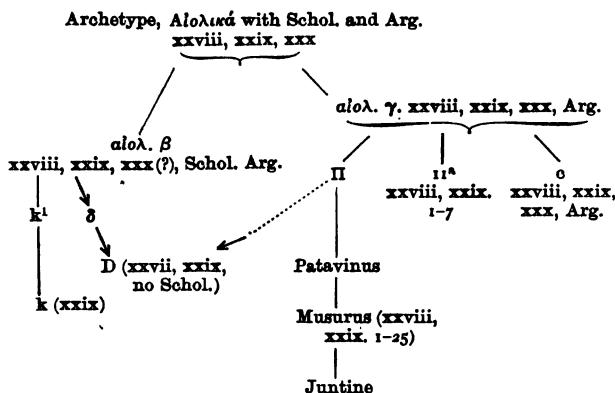
xxvii may therefore be rejected, and we get as undoubtedly genuine, xviii, xxii, xxiv, xxvi, possibly Megara and xxv.

*Idylls* i-xvii are contained in nearly all the good MSS., and, so far as such evidence goes, cannot be impugned.

There remain xxviii, xxix, xxx, and the Epigrams.

Only one MS.—c—contains the three Aeolic poems. D has xxviii, xxix. Juntine has xxviii, xxix. 1-25. 11<sup>a</sup> has xxviii, xxix. 1-6. k has xxix, with Argument and Scholia. In character D resembles k; c differs from both and resembles 11<sup>a</sup> (D<sup>b</sup> does not appear).

The genealogy of the MSS. must be somewhat as follows :



[D places xxix in first part as in k. xxviii in D<sup>c</sup>; the connexion of D with Π is very doubtful here. δ probably Π<sup>2</sup>. Aῶλ. γ suffered two mutilations losing (1) xxix. 26-end and 30; (2) xxix. 7-24. c was copied before mutilation; 11 (with Ahrens' MSS. G. 6. c) after second mutilation, *Patavinus* after first.

Ahrens—*Philol.* xxxiii. p. 589—holds that xxx came into c from a new source, arguing from absence of argument and corruption of text. But c has all three poems in *one* hand; and continuously written; and the corruptions in xxx are nearly all at the end of lines—an indication that it was copied from a torn MS.]

The name of Theocritus is not attached to these poems in the MSS., but c and vi have arguments to xxviii; k to



**xxix.** These arguments come from one archetype, and that of **xxviii** assumes Theocritean authorship. The Epigrams probably came from same source as **xxviii-xxx**. They have the authority of **k**, **D**, and Juntine (hence **Π**), and independently that of the Anthology.

Hence, in conclusion, our good MSS. accept as genuine **i-xvii**, **xxii**, **xxiv**, **xxvi**, **xxviii-xxx**, Epigrams, **xxv**, Megara; the last two always placed together.

None of our MSS. are older than the twelfth century, the majority belong to the fourteenth and fifteenth centuries; they represent therefore only Byzantine tradition. A study of the MSS. shows further that in Byzantine times the poems of Theocritus had to be collected from scattered sources, all our fuller MSS. are compilations. Ahrens (in *Philol.* **xxxiii**) has attempted to show what collections of Theocritus' poems were made at various times, and argues for the existence of three of importance:

(1) **i-ix**, made by Artemidorus a scholar of Augustan times. He argues from the fact that many MSS. have only **i-ix**: that Scholia to **i-ix** are found in some MSS. drawn from a different source to the rest. That the collection existed is clear; but the MSS. containing it are only bad MSS. Artemidorus certainly made a collection, but it certainly included more than **i-ix** as his epigram shows:—(*A. Pal.* ix. 205)

βουκολικαὶ Μοῖσαι, σποράδες ποκά, νῦν δ' ἅμα πᾶσαι  
ἐντὶ μιᾷς μάνδρας, ἐντὶ μιᾷς ἀγέλας.

(2) **i**, **v**, **vi**, **iv**, **vii**, **iii**, **viii-xiii** (as in MSS. **Q p w**). This was undoubtedly an early collection.

(3) **i**, **vii**, **iii-vi**, **viii-xiii**, **ii**, **xiv**, **xv**, **xvii**, **xvi**, **xxiv**, **xxii**, **xxviii**, **xxvi**, **xxviii-xxx**, **xxvii**, Epigram, **xxv**, Megara. This Ahrens attributes to Eratosthenes.

This collection is too wide. As appears from the foregoing examination of the **Π** and **D** line of MSS., **D** is a composite MS., and of its tributaries that which represents the best tradition (**Π<sup>2</sup>**) did not include **xxii**, **xxvi**, or **xxvii**. The assignment of the collection to Eratosthenes is merely hypothesis.

The scope of this edition makes a full examination of

these points impossible. I can give only a summary of the results, as they appear trustworthy, and must reserve a more minute discussion for another place:—

The Scholia afford a base of discussion. We have pre-Byzantine Scholia and Arguments only to i-xviii, xxviii-xxx. Scholiasts are cited by name in *Idylls* i, ii, iii, iv, v, vii. Arg. xii is from Eratosthenes. Munatios is mentioned in Arg. iii, vii, xvii; Schol. ii. 100, vii. 106, 138.

(1) This Eratosthenes lived in the time of Justinian (see Ahrens, *Poet. Bucol.* ii, p. 33); he is the author of an epigram, *A. Pal.* vi. 78, showing marked imitation of Theocritus, and may unhesitatingly be regarded as an editor of our poet, and author of part of the Scholia. It is remarkable that Arg. xii and no other is attributed to him; moreover this argument differs from all the rest in form. It is a probable conclusion that Eratosthenes added *Id.* xii to a collection already existing, *with Scholia*. This cannot have been Ahrens' third collection, since, of the poems therein, many have no Scholia at all; and it is hardly conceivable that they should have been entirely lost. Note further: Eratosthenes is never mentioned as a commentator. Is this because he is the author of our Scholia in their final form? Eratosthenes' *Theocritus* contained therefore:

i, vii, iii-vi, viii-xiii, ii, xiv, xv, xvii, xvi, xviii, xxviii-xxx (the order of i-xvii appearing in k).

(2) We shall have Munatius' edition, appearing shortly before Eratosthenes', and of the same contents, save that xii is not included. Munatius introduced with his commentary several notices concerning Theocritus' parentage (Arg. *Id.* iii, vii, xvii). It was to his edition in all probability that the epigram was affixed—

ἄλλος ὁ Χίος· ἐγὼ δὲ Θεόκριτος ὃς τὰδ' ἔγραψα  
εἰς ἀπὸ τῶν πολλῶν εἰμὶ Συρακοσίων,  
υἱὸς Πραξαγόραο, περικλειτῆς τε Φιλίνης·  
μοῦσαν δ' ὀθνεῖην ὅστιν' ἐφείλκυσάμην.

The last line meaning 'I have introduced no alien Muse,' i.e. no song from another hand; and distinguishing Munatius' edition of *Theocritus* only from

(3) an earlier edition of the bucolic poets. This early

*Corpus bucolicorum* may be taken to have included Theocr. i, iii-xi, Bion, Moschus, perhaps Philetas, and others.

(4) There are left over from these three editions, *Idylls* xxii, xxiv, xxvi (the Berenice), xxv, Megara. These would together form a convenient *biblion*, and could be classed roughly as *ἔπη ἡρωικά*. They must have existed without Scholia, if they existed together, and that they did exist together is rendered probable by their conjunction in D<sup>3</sup>.

It is uncertain whether the Epigrams ever existed in separate form after the compilation of the Anthology of Meleager.

On this line of argument therefore we are led to accept and reject just the same poems as by the argument from our existing or demonstrable MSS.

B. External evidence: citation and imitation.

Citations are made by grammarians from xviii. 49; viii. 66; xxiv. 138; xxii. 72, 137; xxvi. 1; xxviii. 1; xxv (Hiller, *Beiträge*, p. 65). These can be seen in full in Ahrens' edition at foot of text.

Arguments from imitation have little weight owing to the impossibility of proving that the imitation must be from Theocritus.

There is certain evidence that Theocritus wrote poems which have not been preserved. A fragment of the Berenice has come down to us; and Eustathius and Servius quote or allude to others (see Meineke, p. 397). Suidas has a curious note: Θεόκριτος ἔγραψε τὰ καλούμενα βουκολικά ἔπη Δωρίδι διαλέκτῳ· τινὲς δὲ ἀναφέρουσιν εἰς αὐτὸν καὶ ταῦτα· Προϊτίδας· ἐλπίδας· ὕμνους· ἡρώϊνας· ἐπικήδεια μέλη (so Bekker, *ἐπικήδεια, μέλη*, Birt)<sup>1</sup>· ἐλεγείας· λάμβους ἐπιγράμματα. We do not know the origin of the above statement, nor who the *τινὲς* were; nor whether Suidas means isolated poems or *βιβλία* bearing the above titles. Attempts have been made to identify the names with the poems in our Theocritus<sup>1</sup>: βουκολικά ἔπη, i-xi, xxvii, &c.; ἐλπίδες, xxi; ὕμνοι, xvii, xvi, xxii; ἡρώϊναι, xxvi, xviii; ἐπικήδεια, Epit. Adonidis, Epit. Bionis; μέλη, xxviii, xxix, xxx; ἐλεγείαι, viii; λάμβοι and

<sup>1</sup> Notably by Birt, *Antikes Buchwesen*.

ἐπιγράμματα, Epigrams. Even if this is the right method the identification of ἐλεγείαι and ἱamboi is unlikely. By the first is more likely meant some of the epigrams, if not poems, altogether lost: for ἱamboi we might read μιμίamboi a confused description of xv and the *mimes*. The Προϊτίδες are left out of account. J. A. Hartung thinks that Vergil may betray knowledge of the poem in *Ecl.* vi. 48:

‘Proetides implerunt falsis mugitibus agros.’

The story is certainly current in Alexandrian literature (Call. *Dian.* 233 *sqq.*), and was dealt with by *Bacchylides* (xi), a poem which Callimachus obviously knows. It is possible enough that Theocritus wrote such a poem (on the model of xxvi), but no proof for or against can be adduced.

Not much importance attaches to the statement that one Marianus (400 A. D.) paraphrased Theocritus in 3150 iambic verses. He probably included the other pastoral poets.

C. Internal evidence.

In *Id.* xx we notice as untheocritean:—

(1) The large proportion of uncontracted forms—φιλέειν (4), λαλέεις (7), νοσέοντι (9) &c.

(2) The forms—ἐμείο, συνεχές, ἄφαρ, στομάτων, ἀδέα, κρίσσω, ἐμμί, ἦδέ, πολλόν.

(3) The words—βοηνόμον, ἄγροικος, δονέω, δώνακι, πλαγιαύλω, ἀνά (of time), ἀνέρι βούτῃ separated. Contrast i. 86; vi. 7; vii. 32.

The poem is full of reminiscences of Theocritus—xxvii=xi. 38; xxi *sqq.*=vi. 34; xxvi=xi. 19; xxx=xi. 76 (see Meineke, p. 328). [κρήγνον=‘true,’ see *ad loc.*]

(4) In metre the poem is far more dactylic than the genuine pieces, the proportion of dactyls to spondees in the first five feet being 5·08:1 as against 3·5:1 in Theocr. *Id.* iii. In Theocr. iv it is 2·33:1 (cf. Kunst, *De versu Theocr.*, p. 10; Legrand, *Étude*, p. 329).

Still more decisive is the general tone of the poem. The contrast of town and country manners is not a Theocritean motive. There is no setting, or localization. To whom is it addressed?

The piece is obviously of later authorship, but who wrote

it has mercifully been forgotten (see further, Hiller, *Beiträge*, p. 70).

xxiii was apparently known to Ovid (see note on v. 16), but this proves nothing for authorship. The motive becomes a commonplace in the writers of so-called romance (Charito, *E.* 10; Ovid, *Met.* xiv. 701). The evidence of style and metre is the same as for xx. The tone is maudlin and namby-pamby. In language note untheocritean: ἀπηνέος, ἀειρήνης, τὸν βροτόν (11), ἐθέλω with accus., σβέσω (Theocr. uses the σο only in aorist), οὐδὲ ἔν, πῶς (for ὅπως), ὑποπτεύησι.

xix resembles Bion iv (Meineke) in conception, and may be with probability ascribed to that poet (so Valck., Hermann, and others).

xxvii is condemned by style, and by the coarseness of its tone. The language also obviously belongs to a late writer ἰδὲ πῶς, δίδου ὄφρα φιλάσω for δίδου φιλάσαι, μίτρᾱν. Untheocritean are σείο, ναὶ μάν, Παφία.

xxi is a far more important poem, and has been thought fully worthy of Theocritus. 'There is nothing in Wordsworth,' writes Mr. Lang, 'more real, more full of the incommunicable sense of nature, rounding and softening the toilsome days of the aged and the poor, than the Theocritean poem of the Fisherman's Dream.'

But a piece worthy of Theocritus is not necessarily a Theocritean piece, and the 'nature' of xxi is not the nature of Theocritus.

The evidence of language is strong: αἰφνίδιον, μελεδώνη, ἐγγύθι, ἀθλήματα (new sense); θλιβομένην ('narrow'), τρυφερόν (new sense), προσέναχε, φίλος πόνος, ἦρθον, μινύθειν, σιδάροις (pl.), τραφερών, ἡρέμα, ὄμοσα δ' οὐ, ταρβῶ, ἐπιμύσσησι, φυκίδεις, Ποσειδάωνι, ἰχθύα, ἰχθῦν—all these are untheocritean. The rhythm of v. 15 is unparalleled. The long list of implements in v. 10 sqq. is foreign to our poet's style.

Still less than Theocritus is Bion the author: the spondaic character of the verse alone proves this; and there is no evidence that Bion or Moschus ever wrote realistic poems.

A much stronger case could be made out for assigning the poem to Leonidas of Tarentum, or at any rate to a close imitator of that writer:—

ἰχθύος (6) sing., cf. *A. Pal.* vii. 504 κίχλης καὶ σκάρου ἰχθυβολεύς. φυκίοντα δέλητα, cf. *A. Pal.* vii. 504 πετρήσσαν (living under rocks); vii. 273 ἀπήρσσα καταγίς (from the heights). θλιβομένην (pres. part.), cf. *A. Pal.* vii. 665 πεπταμένους αἰγιαλοῦς. ὕπνον ἀπώσάμενοι, cf. *A. Pal.* vii. 726 ἀπώσατο πολλάκις ὕπνον.

Leonidas' epigrams, *A. Pal.* vi. 4; vii. 295; vii. 504, are 'fisher epigrams.' The first is a dedication from the fisher *Diophantus*. xxi is addressed to Diophantus. The second is on the death of Theris who ζῆταν' ἐν καλύβῃ σχοινίτιδι λύχνος ὁποῖα, cf. xxi. 7. The list of implements in xxi is thoroughly Leonidean (*A. Pal.* vi. 4, 205, 204, 296, 35).

Leonidas is essentially a poet of humble life and workers (cf. *A. Pal.* vi. 288; vii. 726). He is remarkable for his bold use of new words, or old words in new senses. True, we know Leonidas only as an epigrammatist, and one of no great note; but *A. Pal.* vii. 736, 295, 472; vi. 300, show a certain pathos and poetic power; and though xxi shows a humour not found in Leonidas, yet the elaboration and conception of the poem are of the simplest and not beyond the power of the Tarentine. There is evidence, finally, that even before Meleager's time the poems of Leonidas and Theocritus had been confused (cf. note prefatory to *Epigrams*).

The only objections to recognizing Leonidas as author are (1) the form of such lines as 16, 56, 60—not paralleled from Leonidas (cf. Geffcken, *Leonidas von Tarent*, p. 142); (2) the representation of humble life is a common motive both in New Comedy and afterwards (Plaut. *Rudens*; Herondas; Geffcken, *op. cit.*, p. 137); (3) that we do not know of Leonidas as an author of anything but epigrams.

Reitzenstein's judgement is worth quoting (*Epigram und Skolion*, p. 152): 'Anders ist der Stil der Ἀλκίς, sie können nicht dem Leonidas gehören, trotz der weiten Aufzählung der Fischergeräte, einzelner kühner Wörter, ja einer direkten Entlehnung aus Leonidas. Dann sind die Ἀλκίς aber von einem Nachahmer des Tarentiners, welcher seinerseits die pomphafte Sprache desselben herabgestimmt und gemildert hat.' But it is not impossible that Leonidas himself modified

his style under the direct influence of Theocritus in Cos.

The question of xxv and Megara is much more difficult. That they are by the same author is now generally accepted; who this author was is still *sub judice*<sup>1</sup>.

(1) The two poems are conjoined in the MSS. (Π Π<sup>2</sup> Φ Φ<sup>m</sup>); community of authorship being obviously assumed.

(2) Internal evidence: the two poems have a large number of words in common which do not occur elsewhere in the *Corpus bucolicorum*, e.g. ἀέσφατος, ἄμοτος (as adj.), γόνος, δεδεγμένος, ἐκπάγλους, βίη Ἡρακληίη, κλάειν, κ.τ.λ.; cf. αἰνολέοντα, xxv; αἰνοτόκεια, Meg. (Legrand, *Étude*, p. 264). The metrical structure of the two is much the same, allowance being made for the difference of the character of the persons (Hiller, *Beitr.*, p. 63). The vocabulary of both is partly Homeric, partly that of the new epic, though xxv contains the more unhomeric words.

The evidence of metre is instructive. There are four general 'laws' of the hexameter observed in Alexandrian writers<sup>2</sup>:—

(1) A trochee or dactyl in the second foot must not be formed by a word commencing in first foot.

(2) The masculine caesura in third foot must not be preceded by an iambic word.

(3) Masculine caesura and diaeresis in both third and fifth foot of same line is forbidden.

(4) Diaeresis in fifth arsis is only allowed when the verse contains *weak* caesura and third foot is followed by a long word.

Theocritus neglects these laws entirely in his pastorals and mimes, e.g. first law, vii. 14, 38, 65, &c.; second law, ii. 76, 126, 130, &c.; third law, x. 11, 39, &c.; fourth law, xi. 7, 71, &c.

In the *epic idylls* (among which reckon xiii, xvii, xxii,

<sup>1</sup> See Hiller, *Beiträge*, p. 66; L. Genther, *Über Theocr. xxv und Moschus iv*, Luckau, 1898. Legrand, *Étude*, p. 17, accepts xxv, says nothing about Megara.

<sup>2</sup> See Meyer, *Zur Geschichte des griech. und latein. Hexam.*; cf. Geffcken, *op. cit.*, p. 141 sqq.

xxiv, xxv, Megara) the number of places where the laws are neglected are (if my counting is correct):

	xiii	xvii	xxii	xxiv	xxv	Megara
First law. . .	4	5	8	5	14	7
Second law. .	3	2	5	1	13	2
Third law . .	1	1(?)	5	0	2	0
Fourth law. .	2	6	11	5	11	6

Enclitics are counted as forming one word with the preceding. In fourth law if preposition + noun is counted as *one word*, xvii will lose one extra, xxii will lose six extra, xxiv will lose three extra, xxv will lose two extra, Megara will lose two extra.

The Megara resembles xxiv and xvii most nearly. xxii is especially lax in third, xxv in second; but all six poems agree pretty closely, but differ from the practice of other writers. Moschus, to whom the Megara was assigned by Stephanus, neglects in the *Europa* the first law four times, second twice, third twice, but fourth *never*.

In structure there are striking resemblances. Both begin and end with striking abruptness. Both narrate an episode in Heracles' life through the speech of persons in the poem, not directly from the poet. And while the tone of the two differs widely it differs no more than is necessitated by the difference of characters. The strong virility of xxv suits Heracles and his manly companion; the complaining frightened tone of the Megara suits the unhappy women-folk. More might perhaps be made of the absence of any 'setting' in 'Megara,' but if we have been right in concluding that Theocritus not seldom follows Bacchylides as a model, here again we might see a trace of the lyric poet's influence. The Megara bears a most striking resemblance to Bacchylides' *Ode* xviii (dialogue of Aegeus and Medea), in which an exploit of Theseus is told of.

There seems then good reason to go back on the judgment of Stephanus, and to assign xxv and Megara to the same author.

For making this author Theocritus we have—

(1) MSS. evidence of  $\Phi^m$ ,  $\Pi$ ,  $\Pi^2$  in all of which good



archetypes the two poems are put among undoubtedly Theocritean pieces. The Florentine MS. S has the *Megara* alone after pieces by Moschus, but without name of author, while the preceding are all entitled *Mόρχου*.

(2) Internal evidence of style, metre, and language; for while many words occur in these poems which do not occur elsewhere in Theocritus, the same is true of *xxii* and *xxiv*, and the general use of language and idiom is Theocritean. For Theocritus tells strongly the method of handling the myths. 'Theocritus takes pleasure in surrounding the events of fable with minute familiar details; in showing that the ancient heroes had not always a heroic gait, and that their exploits do not stand altogether apart from the actions of daily life' (Legrand, p. 184). This is true of *xiii*, *xxii*, *xxiv*, *xxv*, equally; to a rather less extent of *Megara*. It is characteristic of the school of Philetas, and Hermesianax (*supra*, p. 29), to which Theocritus belongs. Further, *xxv* shows the rapid narrative power which marks *xxii* and the first part of *xxiv*. On the whole the argument for accepting the poems as genuine is considerably stronger than that for rejecting them.

#### D.—The Pastoral.

'The history of the pastoral,' writes Prof. Conington, 'shows how easily the most natural form of composition may pass into the most artificial.' The reason of this is that practically all pastoral poetry subsequent to Theocritus is an imitation of an imitation, and becomes, as Plato would say, three degrees removed from truth. The name moreover has been grossly misused, and while it covers a multitude of sins against good taste, much poetry that is really pastoral in the Theocritean sense is excluded.

Strictly understood pastoral poetry must be defined not by its *form* so much as by its *contents*. It is a comedy of rustic character and speech, brief, written to please not to instruct, in dialogue or monologue drawn from the life.

Theoc. *Id.* iii, iv, v, x, are the most perfect examples. Song has nothing essential to do with the pastoral. Theoc. iv lacks it, but is most truly a pastoral. But song is generally introduced because one of the most salient features of Greek peasant life was the singing-match, and this afforded at once both an easy and a graceful subject for composition. Hence *Id.* v, vi, viii, ix, contain singing-matches; *Id.* i repeats one well-known song; *Id.* iii, xi, x, contain monodies, yet always such as might be heard in Greece.

The result was fatal for the pastoral; the charm of form became the essential; the truth of the representation to country life became of secondary importance, and finally was left altogether out of sight. Theocritus himself must be held responsible in part for the change.

The shepherds of the beautiful first idyll are shepherds in name rather than in vocation; in *Id.* vii we have, as before noted, an imitation of the country singing-match, in two poets who disguise their names but not their personality. Yet here there is nothing to offend: nothing to disgust us by its hopeless unreality. It is only when we come to the imitators of Theocritus that we see that the pastoral has become merely a fashionable setting for any incongruous thought. There is no trace of any study of the country in Bion and Moschus; Vergil's *Eclogues* are echoes of Theocritus, exquisite in sound, but signifying anything rather than Italian peasant life: the story of Vergil's farm; of Julius Caesar's deification, of Gallus' love-story. Kings, statesmen, and poets must all be shepherds, and sing songs, whether the shepherds of their country sang or no; in their shepherd dress and under their shepherd names they must discourse of affairs of state or church, as in Milton's *Lycidas* and in the *Shepherd's Calendar*. Each step taken is but slight. The plaint for Daphnis leads easily to the plaint for Bion; that to Vergil's 'Gallus,' to 'Lycidas,' to 'Thyrsis.' The form develops, but does not change materially; but the matter changes from the simple 'rural ditty' to the 'strain of higher mood.' Meanwhile real pastoral poetry as Theocritus made it—the mirror held up to country life—found but little favour. The trammels of classical form prevented it. If one wrote in the style of Theocritus he

did not represent life as it was in other lands than Greece ; if he wrote of life as he saw it, he had to desert the sacred classical form and still more sacred diction. Consequently the most of so-called pastoral is imitation of an imitation—fit for a boyish exercise alone.

The sketch of rustic manners passes to prose. In verse the spirit of Theocritus breathes—because the form is dropped—in the German Hebel, in some of Burns' narrative poems, and in Lord Tennyson's *Northern Farmer*.

# ΘΕΟΚΡΙΤΟΥ ΕΙΔΥΛΛΙΑ

## I

### ΘΥΡΣΙΣ Η ΩΙΔΗ

#### ΘΥΡΣΙΣ

Ἄδύ τι τὸ ψιθύρισμα καὶ ἅ πῖτυς αἰπόλε τήνα,  
ἃ ποτὶ ταῖς παγαῖσι μελίσσεται, ἀδὺ δὲ καὶ τὸ  
συρίσδες· μετὰ Πᾶνα τὸ δεύτερον ἄθλον ἀποιοῇ  
αἶκα τήνος ἔλη κεραδὸν τράγον, αἶγα τὴ λαψῇ.  
αἶκα δ' αἶγα λάβῃ τήνος γέρας, ἐς τὴ καταρρεῖ  
ἃ χιμάρος· χιμάρῳ δὲ καλὸν κρέας, ἔστέ κ' ἀμέλξης.

#### ΑἰΠΟΛΟΣ

Ἄδιον ὦ ποιμὴν τὸ τεδὸν μέλος ἢ τὸ καταχῆς  
τήν' ἀπὸ τᾶς πέτρας καταλείβεται ὑψόθεν ὕδωρ.  
αἶκα ται Μοῖσαι τὰν οἶδα δῶρον ἄγονται,  
ἄρνα τὸν σακίταν λαψῇ γέρας· αἶ δέ κ' ἀρέσκη  
τήναις ἄρνα λαβεῖν, τὸ δὲ τὰν διν ὑστέρων ἀξῇ.

#### ΘΥΡΣΙΣ

Λῆς ποτὶ τὰν Νυμφᾶν, λῆς αἰπόλε τεῖδε καθίξας,  
ὥς τὸ κάταπτες τοῦτο γέωλοφον αἶ τε μυρिकाί,  
συρίσδεν; τὰς δ' αἶγας ἐγὼν ἐν τῷδε νομειῶ.

## ΛΙΠΟΛΟΣ

Οὐ θέμις ᾧ ποιμὴν τὸ μεσαμβρινόν, οὐ θέμις ἄμμιν 15  
 συρίσδεν. τὸν Πᾶνα δεδοίκαμες· ἡ γὰρ ἀπ' ἀγρᾶς<sup>huit</sup>  
 τανικά κεκμακῶς ἀμπαύεται· ἔστι δὲ πικρός,  
 καὶ οἱ αἰεὶ δριμεία χολὰ ποτὶ ρινὶ κάθηται.  
 ἀλλὰ τὺ γὰρ δὴ Θύρσι τὰ Δάφνιδος ἄλγε' αἶδες  
 καὶ τὰς βουκολικᾶς ἐπὶ τὸ πλεόν ἵκεο μοίσας, 20  
 δεῦρ' ὑπὸ τὰν πτελέαν ἐσδώμεθα, τῷ τε Πιρήπῳ  
 καὶ τὰν Κραναιᾶν κατεναντίον, ᾧ περ ὁ θῶκος  
 τήνος ὁ ποιμενικὸς καὶ ταὶ δρύες. αἱ δὲ κ' αἰέσης  
 ὥς ὄκα τὸν Λιβύαθε ποτὶ Χρόμιν ἄσας ἐρίσδων,  
 αἶγα δέ τοι δωσῶ διδυματόκον ἐς τρεῖς ἀμέλξαι, 25  
 ἂ δὲ ἔχουσ' ἐρίφως ποταμέλγεται ἐς δύο πέλλας,  
 καὶ βαθὺ κισσύβιον κεκλυσμένον ἀδεί κηρῷ,  
 ἀμφῶες, νεοτευχές, ἔτι γλυφάνοιο ποτόσδον.  
 τῷ περὶ μὲν χεῖλῃ μαρύεται ὑψόθι κισσός,  
 κισσὸς ἐλιχρύσῃ κεκονιμένος· ἃ δὲ κατ' αὐτὸν 30  
 καρπῷ ἔλιξ εἰλείται ἀγαλλομένα κροκέντι.  
 ἔντοσθεν δὲ γυνά, τὶ θεῶν δαίδαλμα τέτυκται,  
 ἀσκητὰ πέπλω τε καὶ ἄμπυκι. πὰρ δέ οἱ ἄνδρες  
 καλὸν ἐθειράζοντες ἀμοιβαδὶς ἄλλοθεν ἄλλος 34  
 νεικείουσ' ἐπέεσσι. τὰ δ' οὐ φρενὸς ἄπτεται αὐτᾶς·  
 ἀλλ' ὄκα μὲν τήνον ποτιδέρεται ἄνδρα γελαῖσα,  
 ἄλλοκα δ' αὖ ποτὶ τὸν ρίπτει νόον. οἱ δ' ὑπ' ἔρωτος  
 δηθὰ κυλοιδιώντες ἐτώσια μοχθίζοντι.  
 τοῖς δὲ μετὰ γριπεύς τε γέρων πέτρα τε τέτυκται  
 λεπράς, ἐφ' ᾧ σπεύδων μέγα δίκτυον ἐς βόλον ἔλκει  
 ὁ πρέσβυς, κάμνοντι τὸ καρτερὸν ἀνδρὶ ἑοικώς. 41

22. Κραναιᾶν Ahrens : κρανίδων p k : κρανιάδων vulg.

φαίης κεν γυίων νιν ὅσον σθένος ἔλλοπιεύειν·  
 ᾧδὲ οἱ ῥόθηκαντι κατ' αὐχένα πάντοθεν ἴνες  
 καὶ πολιῷ περ ἔοντι, τὸ δὲ σθένος ἄξιον ἄβας.  
 τυτθὸν δ' ὅσον ἀπῶθεν ἀλιτρύτοιο γέροντος 45  
 πυρναίαις σταφυλαῖσι καλὸν βέβριθεν ἀλώα,  
 τὰν ὀλίγος τις κῶρος ἐφ' αἵμασιαισὶ φυλάσσει  
 ἡμενος· ἀμφὶ δέ νιν δύ' ἀλώπεκες ἃ μὲν ἂν ὄρχως  
 φοιτῇ σινομένα τὰν τρώξιμον, ἃ δ' ἐπὶ πῆρα  
 πάντα δόλον κεύθοισα τὸ παιδίον οὐ πρὶν ἀνησεῖν 50  
 φατὶ πρὶν ἢ ἀκράτιστον ἐπὶ ξηροῖσι καθίξῃ.  
 αὐτὰρ δγ' ἀνθερίκοισι καλὰν πλέκει ἀκριδοθήραν  
 σχοίνῳ ἐφαρμόσδων· μέλεται δέ οἱ οὔτε τι πήρας  
 οὔτε φυτῶν τοσσήνον, ὅσον περὶ πλέγματι γαθεῖ.  
 παντᾶ δ' ἀμφὶ δέπας περιπέπταται ὕγρὸς ἄκανθος·  
 αἰολικόν τι θέαμα, τέρας κέ τυ θυμὸν ἀτύξαι. 56  
 τῷ μὲν ἐγὼ πορθμεῖ Καλυδωνίῳ αἰγὰ τ' ἔδωκα  
 ὦνον καὶ τυρόεντα μέγαν λευκοῖο γάλακτος·  
 οὐδέ τί πω ποτὶ χεῖλος ἐμὸν θίγεν, ἀλλ' ἔτι κεῖται  
 ἄχραντον. τῷ καὶ τυ μάλα πρόφρων ἀρεσαίμαν, 60  
 αἰκά μοι τὸ φίλος τὸν ἐφίμερον ὕμνον αἰείσης.  
 κοῦτί τυ κερτομέω. πόταγ', ὦγαθέ· τὰν γὰρ αἰοιδὰν  
 οὔτι πα εἰς Αἶδαν γε· τὸν ἐκλελάθοντα φυλαξεῖς

## ΘΥΡΣΙΣ

Ἄρχετε βουκολικᾶς Μοῖσαι φίλαι ἄρχετ' αἰοιδᾶς.  
 Θύρσις ὁδ' ὥξ Αἶτνας, καὶ Θύρσιδος ἀδέα φωνά. 65  
 πᾶ ποκ' ἄρ' ἦσθ', ὅκα Δάφνις ἐτάκετο, πᾶ ποκα  
 Νύμφαι;

50. κεύθοισα Schol. : τεύχοισα MSS.  
 lateat corruptela; vid. notas.  
 αἰπολικόν k : αἰολίχον Ahrens.

51. Haud dubium quin  
 56. αἰολικόν Schol. k :

ἡ κατὰ Πηνειῷ καλὰ τέμπεα ; ἡ κατὰ Πίνδῳ ;  
οὐ γὰρ δὴ ποταμοῖο μέγαν ῥόον εἶχετ' Ἀνάπῳ,  
οὐδ' Αἴτνας σκοπιάν, οὐδ' Ἄκιδος ἱερὸν ὕδωρ.

ἄρχετε βουκολικᾶς Μοῖσαι φίλαι ἄρχετ' αἰοιδᾶς.  
τῆνον μὰν θῶες, τῆνον λύκοι ὠρύσαντο, 71  
τῆνον χῶκ δρυμοῖο λέων ἔκλαυσε θανόντα.

ἄρχετε βουκολικᾶς Μοῖσαι φίλαι ἄρχετ' αἰοιδᾶς.  
πολλαὶ οἱ παρ ποσσὶ βῆες, πολλοὶ δέ τε ταῦροι,  
πολλαὶ δ' αὖ δαμάλαι καὶ πόρτιες ὠδύραντο. 75

ἄρχετε βουκολικᾶς Μοῖσαι φίλαι ἄρχετ' αἰοιδᾶς.  
ἦνθ' Ἑρμῆς πράτιστος ἀπ' ὄρεος, εἶπε δέ· “Δάφνι,  
τίς τυ κατατρύχει ; τίνας ὦγαθὲ τόσσον ἐρᾶσαι ;”

ἄρχετε βουκολικᾶς Μοῖσαι φίλαι ἄρχετ' αἰοιδᾶς.  
ἦνθον τοὶ βοῦται, τοὶ ποιμένες, ὥπόλοι ἦνθον· 80  
πάντες ἀνηρώτευν, τί πάθοι κακόν. ἦνθ' ὁ Πρίηπος  
κῆφα· “Δάφνι τάλαν, τί τὸ τάκεαι, ἃ δέ τε κῶρα  
πάσας ἀνὰ κρίνας, πάντ' ἄλσεα ποσσὶ φορεῖται—

ἄρχετε βουκολικᾶς Μοῖσαι φίλαι ἄρχετ' αἰοιδᾶς—  
ζάτεισ' ; ἃ δύσερός τις ἄγαν καὶ ἀμήχανος ἐσσί. 85  
βούτας μὰν ἐλέγευ, νῦν δ' αἰπόλῳ ἀνδρὶ ἔοικας.  
ὥπόλος ὅκκ' ἐσορῇ τὰς μηκάδας οἷα βατεῦνται,  
τάκεται ὀφθαλμῶς, ὅτι οὐ τράγος αὐτὸς ἔγεντο.

ἄρχετε βουκολικᾶς Μοῖσαι φίλαι ἄρχετ' αἰοιδᾶς.  
καὶ τὸ δ' ἐπεὶ κ' ἐσορῆς τὰς παρθένους οἷα γελᾶντι,  
τάκεαι ὀφθαλμῶς, ὅτι οὐ μετὰ ταῖσι χορεύεις.” 91  
τὼς δ' οὐδὲν ποτελέξαθ' ὁ βουκόλος, ἀλλὰ τὸν αὐτῷ  
ἄννε πικρὸν ἔρωτα, καὶ ἐς τέλος ἄννε μοίρας·

ἄρχετε βουκολικᾶς Μοῖσαι πάλιν ἄρχετ' αἰοιδᾶς.  
ἦνθέ γε μὰν ἀδεία καὶ ἃ Κύπρις γελαίοισα, 95

82. vulgo post τάκεαι signum interrog. post ζάτεισ' colon.

λάβθρια μὲν γελάοισα, βαρὺν δ' ἀνὰ θυμὸν ἔχοισα,  
 κείπε· “τύ θην τὸν Ἔρωτα κατεύχεο Δάφνι λυγιξείν·  
 ἦ ῥ' οὐκ αὐτὸς Ἔρωτος ὑπ' ἀργαλέῳ ἐλυγίχθης;”

ἄρχετε βουκολικᾶς Μοῖσαι πάλιν ἄρχετ' αἰοιδᾶς.  
 τὰν δ' ἄρα χὼ Δάφνις ποταμείβετο· “Κύπρι βαρεῖα,  
 Κύπρι νεμεσσατά, Κύπρι θνατοῖσιν ἀπεχθής· 101  
 ἦδη γὰρ φράσδῃ πάνθ' ἄλιον ἄμμι δεδύκειν·  
 Δάφνις κῆν Ἀίδα κακὸν ἔσσεται ἄλγος Ἔρωτι.

ἄρχετε βουκολικᾶς Μοῖσαι πάλιν ἄρχετ' αἰοιδᾶς.  
 ὦ λέγεται τὰν Κύπριν ὁ βουκόλος—ἔρπε ποτ' Ἴδαν,  
 ἔρπε ποτ' Ἀγχίσην. τῆνεῖ δρύες, ἔνθα κύπειρος· 106  
 ἄρχετε βουκολικᾶς Μοῖσαι φίλαι ἄρχετ' αἰοιδᾶς.  
 ὠραῖος χῶδωνις, ἐπεὶ καὶ μᾶλα νομεύει.  
 καὶ πτώκας βάλλει καὶ θηρία πάντα διώκει. 110

ἄρχετε βουκολικᾶς Μοῖσαι φίλαι ἄρχετ' αἰοιδᾶς.  
 αὖθις ὅπως στασῇ Διομήδεος ἄσσον ἰοῖσα,  
 καὶ λέγε· τὸν βούταν νικῶ Δάφνιν, ἀλλὰ μάχευ μοι.”

ἄρχετε βουκολικᾶς Μοῖσαι πάλιν ἄρχετ' αἰοιδᾶς.  
 ὦ λύκοι, ὦ θῶες, ὦ ἀν' ὄρεα φωλάδες ἄρκτοι, 115  
 χαίρεθ'. ὁ βουκόλος ὕμνιν ἐγὼ Δάφνις οὐκέτ' ἀν' ὕλαν,  
 οὐκέτ' ἀνὰ δρυμῶς, οὐκ ἄλσεα. χαῖρ' Ἀρέθοισα,  
 καὶ ποταμοί, τοὶ χεῖτε καλὸν κατὰ Θύμβριδος ὕδαρ.

ἄρχετε βουκολικᾶς Μοῖσαι πάλιν ἄρχετ' αἰοιδᾶς.  
 Δάφνις ἐγὼν ὅδε τήνος ὁ τὰς βόας ὧδε νομεύων, 120  
 Δάφνις ὁ τὼς ταύρως καὶ πόρτιας ὧδε ποτίσδων.

ἄρχετε βουκολικᾶς Μοῖσαι πάλιν ἄρχετ' αἰοιδᾶς.  
 ὦ Πὰν Πάν, εἴτ' ἐσσι κατ' ὄρεα μακρὰ Λυκαίω,

105. ὦ Valck. : οὗ vulg. : cf Ahrens, Haupt. 106. ἐνθα  
 Ch. : ὧδε vulg. [107. hic legitur in MSS. versus ex 5. 46  
 translatus.]



εἴτε τὺ γ' ἀμφιπολεῖς μέγα Μαίναλον, ἔνθ' ἐπὶ  
νᾶσον

τὰν Σικελάν, Ἑλίκας δὲ λίπ' ἥριον αἰπύ τε σᾶμα 125  
τῆνο Λυκαονίδαο, τὸ καὶ μακάρεσσιν ἀγῆτόν.

λήγετε βουκολικᾶς Μοῖσαι ἵτε λήγετ' αἰοιδᾶς.

ἔνθ' ὦναξ καὶ τάνδε φέρει πακτοῖο μελίπνου

ἐκ κηρῶ σύριγγα καλάν, περὶ χεῖλος ἐλκτάν.

ἦ γὰρ ἐγὼν ὑπ' ἔρωτος ἐς Ἄιδαν ἔλκομαι ἤδη. 130

λήγετε βουκολικᾶς Μοῖσαι ἵτε λήγετ' αἰοιδᾶς.

νῦν δ' ἴα μὲν φορέοιτε βάτοι, φορέοιτε δ' ἄκανθαι,

ἀ δὲ καλὰ νάρκισσος ἐπ' ἀρκεύθοισι κομάσαι·

[πάντα δ' ἑναλλα γένοιτο, καὶ ἀ πίτυς ὄχνας ἐνείκαι.]

Δάφνις ἐπεὶ θνάσκει· καὶ τὼς κύνας ὄλαφος ἔλκοι,

κῆξ ὀρέων τοὶ σκῶπες ἀηδόσι γαρύσαιντο. 136

λήγετε βουκολικᾶς Μοῖσαι ἵτε λήγετ' αἰοιδᾶς.

χῶ μὲν τόσσ' εἰπὼν ἀπεπαύσατο· τὸν δ' Ἀφροδίτα

ἤθελ' ἀνορθῶσαι· τά γε μὰν λῖνα πάντα λελοίπει

ἐκ Μοιρᾶν, χῶ Δάφνις ἔβα ῥόον. ἔκλυσε δῖνα 140

τὸν Μοῖσαις φίλον ἄνδρα, τὸν οὐ Νύμφαισιν ἀπεχθῆ.

λήγετε βουκολικᾶς Μοῖσαι ἵτε λήγετ' αἰοιδᾶς.

καὶ τὸ δίδου τὰν αἶγα τό τε σκύφος, ὥς κεν

ἀμέλξας

σπείσω ταῖς Μοῖσαις. ὦ χαίρετε πολλάκι Μοῖσαι,

χαίρετ'· ἐγὼ δ' ὕμνιν καὶ ἐς ὕστερον ἄδιον ᾄσω. 145

#### Αἰπολος

Πληρὲς τοι μέλιτος τὸ καλὸν στόμα Θύρσι γένοιτο,  
πληρὲς τοι σχαδόνων, καὶ ἀπ' Αἰγίλῳ ἰσχάδα τρώγοις  
ἀδείαν, τέττιγος ἐπεὶ τύγα φέρτερον ἄδεις.

125. λίπε βίον vulg. : correx. Lambin, Bos.

ἡνίδε τοι τὸ δέπας· θᾶσαι φίλος, ὥς καλὸν ὄσδει·  
 Ὡρᾶν πεπλυσθαί νιν ἐπὶ κράναισι δοκησεῖς. 150  
 ᾧδ' ἴθι Κισσαίθα, τὸ δ' ἄμελγέ νιν. αἱ δὲ χίμαιραι,  
 οὐ μὴ σκιρτασεῖτε, μὴ ὁ τράγος ὕμμιν ἀναστῇ.

## II

## ΦΑΡΜΑΚΕΥΤΡΙΑΙ

Πᾶ μοι ταὶ δάφναι; φέρε Θεστυλί· πᾶ δὲ τὰ φίλτρα;  
 στέψον τὰν κελέβαν φοινικέῳ οἶδς ἁώτῳ,  
 ὥς τὸν ἐμὸν βαρὺν εὖντα φίλον καταθύσομαι ἄνδρα,  
 ὃς μοι δωδεκαταῖος ἀφ' ᾧ τάλας οὐδέποθ' ἵκει,  
 οὐδ' ἔγνω πότερον τεθνάκαμες ἢ ζοοὶ εἰμές. 5  
 οὐδὲ θύρας ἄραξεν ἀνάριστος. ἦ ρά οἱ ἀλλᾶ  
 ᾗχετ' ἔχων ὃ τ' Ἔρωσ ταχινὰς φρένας ἃ τ' Ἀφροδίτα;  
 βασεῦμαι ποτὶ τὰν Τιμαγήτοιο παλαίστραν  
 αὔριον, ὥς νιν ἴδω, καὶ μέμψομαι οἶά με ποιεῖ.  
 νῦν δέ νιν ἐκ θυέων καταθύσομαι. ἀλλὰ Σελάνα, 10  
 φαῖνε καλόν· τιν γὰρ ποταεῖσομαι ἄσυχᾶ, δαῖμον,  
 τᾷ χθονία θ' Ἑκάτα, τὰν καὶ σκύλακες τρομέοντι  
 ἐρχομέναν νεκύων ἀνά τ' ἡρία καὶ μέλαν αἶμα.  
 χαῖρ' Ἑκάτα δασπληῆτι, καὶ ἐς τέλος ἄμμιν ὁπάδει  
 φάρμακα ταῦτ' ἔρδοισα χερεῖονα μήτέ τι Κίρκης 15  
 μήτέ τι Μηδείας μήτε ξανθᾶς Περιμήδας.

Ἴνυγς, ἔλκε τὸ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.

152. σκιρτασεῖτε Porson: σκιρτάσῃτε vulg.

II. 3. βαρὺν εὖντα Steph.: βαρυνεῦντα vulg. καταθύσομαι vulg-  
 tam retinui, vid. notas, cf. vv. 10, 159. II. ἄσυχᾶ δαῖμον  
 Kiessling et posteriores, perverso sensu.

ἀλφιτά τοι πρᾶτον πυρὶ τάκεται· ἀλλ' ἐπίπασσε  
 Θεοτυλί. δειλαία, πᾶ τὰς φρένας ἐκπεπτότασαι;  
 ἦ ῥά γε τρισμυσαρὰ καὶ τὴν ἐπίχαρμα τέτυγμαί; 20  
 πᾶσσ' ἅμα καὶ λέγε ταῦτα· “ τὰ Δέλφιδος ὅστια  
 πάσσω.”

Ἰυγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.  
 Δέλφιδ' ἔμ' ἀνίασεν· ἐγὼ δ' ἐπὶ Δέλφιδι δάφναν  
 αἶθω· χῶς αὐτὰ λακεῖ μέγα καππυρίσσασα  
 κήξαπινὰς ἄφθη, κούδ' ἐσποδὸν εἶδομες αὐτᾶς, 25  
 οὔτω τοι καὶ Δέλφιδ' ἐνὶ φλογὶ σάρκ' ἀμαθύνοι.

Ἰυγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.  
 ὥς τοῦτον τὸν κηρὸν ἐγὼ σὺν δαίμονι τάκω,  
 ὥς τάκοιθ' ὑπ' ἔρωτος ὁ Μύνδιος αὐτίκα Δέλφιδ'.  
 χῶς δινεῖθ' ὁδε ῥόμβος ὁ χάλκεος ἐξ Ἀφροδίτας, 30  
 ὥς τήνος δινοῖτο ποθ' ἀμετέραισι θύραισιν.

Ἰυγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.  
 νῦν θυσῶ τὰ πίτυρα. τὸ δ' Ἄρτεμι καὶ τὸν ἐν Ἀἰδα  
 κινήσας ἀδάμαντα καὶ εἴ τί περ ἀσφαλὲς ἄλλο.  
 Θεοτυλί, ταὶ κύνες ἅμμιν ἀνὰ πτόλιν ὠρύονται. 35  
 ἂ θεὸς ἐν τριόδοισι· τὸ χαλκίον ὥς τάχος ἄχει.

Ἰυγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.  
 ἠνίδε σιγῇ μὲν πόντος, σιγῶντι δ' ἀῆται·  
 ἂ δ' ἐμὰ οὐ σιγῇ στέρνων ἔντοσθεν ἀνία,  
 ἀλλ' ἐπὶ τήνῳ πᾶσα καταίθομαι, ὅς με τάλαιναν 40  
 ἀντὶ γυναικὸς ἔθηκε κακὰν καὶ ἀπάρθενον ἦμεν.

Ἰυγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.  
 ἐς τρεῖς ἀποσπένδω καὶ τρεῖς τάδε πότνια φωνέω·  
 εἴτε γυνὰ τήνῳ παρακέκλινται εἴτε καὶ ἀνὴρ,

20. τρισμυσαρὰ e conl. Stadtmüller: τοι μυσ. vulg. 33, 34.  
 Quam voluit k lectionem exhibui.

τόσσον ἔχοι λάθας, ὅσσόν ποκα Θησέα φαντὶ 45  
ἐν Δία λασθῆμεν ἐνπλοκάμῳ Ἀριάδνας.

Ἰνυγῆ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.  
ἵππομανὲς φυτὸν ἐστὶ παρ' Ἀρκάσι· τῷ δ' ἐπὶ πᾶσαι  
καὶ πῶλοι μαίνονται ἀν' ὥρεα καὶ θοαὶ ἵπποι.  
ὥς καὶ Δέλφιν ἴδοιμι, καὶ ἐς τόδε δῶμα περάσαι 50  
μαινομένῳ ἵκελος λιπαρᾶς ἔκτοσθε παλαίστρας.

Ἰνυγῆ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.  
τοῦτ' ἀπὸ τᾶς χλαίνας τὸ κρᾶσπεδον ὥλεσε Δέλφιν,  
ὡγὼ νῦν τίλλουσα κατ' ἀγρίῳ ἐν πυρὶ βάλλω.  
αἰαὶ Ἴρωσ ἀνιηρέ, τί μεν μέλαν ἐκ χροὸς αἷμα 55  
ἐμφὺς ὡς λιμνᾶτις ἄπαν ἐκ βδέλλα πέπωκας;

Ἰνυγῆ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.  
σαύραν τοι τρίψασα ποτὸν κακὸν αὔριον οἰσῶ.  
Θεστυλί, νῦν δὲ λαβοῖσα τὸ τὰ θρόνα ταυτ' ὑπόμαζον  
τᾶς τήνω φλιᾶς καθ' ὑπέρτερον, ἃς ἔτι καὶ νύξ, 60  
καὶ λέγ' ἐπιφθύζουσα· “τὰ Δέλφιδος ὅστιά μᾶσσω.”

Ἰνυγῆ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.  
νῦν δὴ μῶνα ἐοῖσα πόθεν τὸν ἔρωτα δακρύσω;  
ἐκ τίνος ἄρξωμαι; τίς μοι κακὸν ἄγαγε τοῦτο; 65  
ἦνθ' ἂ τῷ βούλοιο κανηφόρος ἄμμιν Ἀναξὼ  
ἄλσος ἐς Ἀρτέμιδος, τᾷ δὴ τόκα πολλὰ μὲν ἄλλα  
θηρία πομπεύεσκε περισταδόν, ἐν δὲ λείαινα.

φράξέο μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάννα.  
καί μ' ἂ Θευχαρίδα Θραῖσσα τροφὸς ἂ μακαρίτις 70  
ἀγχίθυρος ναίοισα κατεύξατο καὶ λιτάνευσε  
τὰν πομπὰν θάσασθαι· ἐγὼ δέ οἱ ἂ μεγάλοιτος  
ὁμάρτευν βύσσοιο καλὸν σύροισα χιτῶνα,

60. νύξ Bücheler: νῦν MSS.  
Ahlwardt.

62. πάσσω MSS.: corr.

κάμφιστεилаμένα τὰν ξυστίδα τὰν Κλεαρίστας. 74

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.  
ἤδη δ' εὔσα μέσον κατ' ἀμαξιτόν, ᾗ τὰ Λύκωνος,  
εἶδον ὁμοῦ Δέλφιν τε καὶ Εὐδάμιππον ἰόντας.  
τοῖς δ' ἦν ξανθοτέρα μὲν ἐλιχρύσοιο γενειάς,  
στήθεα δὲ στίλβοντα πολὺ πλεόν ἢ τὸ Σελάνα,  
ὡς ἀπὸ γυμνασίοιο καλὸν πόνον ἄρτι λιπόντων. 80

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.  
χὼς ἴδον, ὡς ἐμάνην, ὥς μεν πέρι θυμὸς ἰάφθῃ  
δειλαίας· τὸ δὲ κάλλος ἐτάκετο, κοῦτέ τι πομπᾶς  
τήνας ἐφρασάμαν, οὐδ' ὡς πάλιν οἴκαδ' ἀπῆνθον  
ἔγνω· ἀλλὰ μέ τις καπυρὰ νόσος ἐξεσάλαξε, 85  
κείμεν δ' ἐν κλιντῇρι δέκ' ἅματα καὶ δέκα νύκτας.

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.  
καὶ μεν χρῶς μὲν ὁμοῖος ἐγένετο πολλάκι θάψῳ,  
ἔρρευν δ' ἐκ κεφαλᾶς πᾶσαι τρίχες, αὐτὰ δὲ λοιπὰ  
ὅστί' ἔτ' ἦς καὶ δέρμα. καὶ ἐς τίνος οὐκ ἐπέρασα 90  
ἢ ποίας ἔλιπον γραίας δόμον, ἅτις ἐπᾶδεν;  
ἀλλ' ἦς οὐδὲν ἐλαφρόν· ὁ δὲ χρόνος ἄνυτο φεύγων.

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.  
χοῦτω τᾷ δούλᾳ τὸν ἀλαθέα μῦθον ἔλεξα· 94  
“εἰ δ' ἄγε Θεστυλί μοι χαλεπᾶς νόσῳ εὐρέ τι μῆχος.  
πᾶσαν ἔχει με τάλαιναν ὁ Μύνδιος· ἀλλὰ μολοῖσα  
τήρησον ποτὶ τὰν Τιμαγήτοιο παλαίστραν·  
τηνεῖ γὰρ φοιτῇ, τηνεῖ δέ οἱ ἀδὺ καθῆσθαι.”

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.  
“κῆπεῖ κά νιν ἔοντα μάθης μόνον, ἄσυχᾳ νεῦσον, 100  
κεῖφ' ὅτι Σιμαίθα τυ καλεῖ, καὶ ὑφαγέο τᾶδε.”

77. Δέλφιν ὁμοῦ τε MSS. : corr. Meineke.  
restituit Ziegl. scholiis fretus : ἐξαλάπαξε vulg.

85. ἐξεσάλαξε

ὥς ἐφάμαν· ἃ δ' ἦνθε καὶ ἄγαγε τὸν λιπαρόχρων  
εἰς ἐμὰ δώματα Δέλφιν· ἐγὼ δέ νιν ὥς ἐνόησα  
ἄρτι θύρας ὑπὲρ οὐδὸν ἀμειβόμενον ποδὶ κούφῳ—

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα—  
πᾶσα μὲν ἐψύχθην χιόνος πλέον, ἐν δὲ μετώπῳ 106  
ιδρώς μεν κοχύδεσκεν ἴσον νοτίαισιν ἑέρσαις,  
οὐδέ τι φωνᾶσαι δυνάμαν, οὐδ' ὅσσον ἐν ὕπνῳ  
κνυζεῦνται φωνεῦντα φίλαν ποτὶ ματέρα τέκνα·  
ἀλλ' ἐπάγην δαγῦδι καλὸν χρῶα πάντοθεν ἴσα. 110

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.  
καὶ μ' ἐσιδὼν ὥστοργος, ἐπὶ χθονὸς δμματα πήξας  
ἔξετ' ἐπὶ κλιντῇρι καὶ ἐζόμενος φάτο μῦθον·  
ἦ ῥά με Σιμαίθα τόσον ἐφθασας, ὅσσον ἐγὼ θην  
πρᾶν ποκα τὸν χαρίεντα τρέχων ἐφθασσα Φιλῖνον,  
ἐς τὸ τεδὸν καλέσασα τόδε στέγος ἦ με παρήμην. 116

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.  
ἦνθον γάρ κεν ἐγώ, ναὶ τὸν γλυκὺν ἦνθον Ἐρωτα,  
ἦ τρίτος ἢ τέταρτος ἐὼν φίλος αὐτίκα νυκτός,  
μᾶλα μὲν ἐν κόλποισι Διωνύσοιο φυλάσσω, 120  
κρατὶ δ' ἔχων λεύκαν, Ἡρακλέος ἱερὸν ἔρνος,  
πάντοθε πορφυρέαισι περὶ ζώστραισιν ἐλικτάν.

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.  
καὶ μ' εἰ μὲν κ' ἐδέχεσθε, τάδ' ἦς φίλα· καὶ γὰρ  
ἐλαφρὸς

καὶ καλὸς πάντεσσι μετ' ἡιθέοισι καλεῦμαι· 125  
εὐδὸν τ', εἴ κε μόνον τὸ καλὸν στόμα τεῦς ἐφίλασα·  
εἰ δ' ἀλλᾶ μ' ὠθεῖτε καὶ ἃ θύρα εἶχετο μοχλῶ,  
πάντως καὶ πελέκεις καὶ λαμπάδες ἦνθον ἐφ' ὑμέας.  
φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.

νῦν δὲ χάριν μὲν ἔφαν τῇ Κύπριδι πρῶτον ὀφείλειν,  
 καὶ μετὰ τὰν Κύπριν τύ με δευτέρα ἐκ πυρὸς εἶλεν  
 ὧ γύναι ἐσκαλέσασα τεδὸν ποτὶ τοῦτο μέλαθρον 132  
 αὐτὼς ἡμίφλεκτον Ἔρωσ δ' ἄρα καὶ Λιπαραίῳ  
 πολλάκις Ἡφαίστοιο σέλας φλογερώτερον αἶθει. 134  
 φράζεό μευ τὸν ἔρωθ' ὅθεν ἔκετο, πότνα Σελάνα.  
 "σὺν δὲ κακαῖς μανίαις καὶ παρθένον ἐκ θαλάμοιο  
 καὶ νύμφαν ἐφόβησ' ἔτι δέμνια θερμὰ λιποῖσαν  
 ἀνέρος." ὥς ὁ μὲν εἶπεν· ἐγὼ δέ οἱ ἅ ταχυπειθῆς  
 χεῖρὸς ἐφαψαμένα μαλακῶν ἔκλιν' ἐπὶ λέκτρων.  
 καὶ ταχὺ χρῶς ἐπὶ χρωτὶ πεπαίνεται, καὶ τὰ πρόσωπα  
 θερμότερ' ἦς ἢ πρόσθε, καὶ ἐψιθυρίσδομες ἀδύ· 141  
 χῶς κά τοι μὴ μακρὰ φίλα θρυλέοιμι Σελάνα,  
 ἐπράχθη τὰ μέγιστα, καὶ ἐς πόθον ἦνθομες ἄμφω.  
 κοῦτέ τι τήνος ἐμὶν ἐπεμέμψατο μέσφα τό γ' ἐχθές,  
 οὔτ' ἐγὼ αὖ τήνφ. ἀλλ' ἦνθέ μοι ἅ τε Φιλίστας 145  
 μάτηρ τᾶς ἀλαᾶς αὐλητρίδος ἅ τε Μελιξοῦς  
 σάμερον, ἀνίκα πέρ τε ποτ' ὥρανδν ἔτρεχον ἵπποι  
 Ἀῶ τὰν ῥοδόπαχυν ἀπ' Ὠκεανοῖο φέροισαι.  
 κεῖπέ μοι ἄλλά τε πολλὰ καὶ ὥς ἄρα Δέλφισ ἐρᾶται,  
 κεῖτέ νιν αὐτε γυναικὸς ἔχει πόθος εἴτε καὶ ἀνδρός, 150  
 οὐκ ἔφατ' ἀτρεκὲς ἴδμεν, ἀτὰρ τόσον· αἰὲν Ἔρωτος  
 ἀκράτῳ ἐπεχεῖτο καὶ ἐς τέλος ὄχετο φεύγων,  
 καὶ φάτο οἱ στεφάνοισι τὰ δώματα τήνα πυκασδεῖν.  
 ταῦτά μοι ἅ ξεῖνα μυθήσατο· ἔστι δ' ἀλαθής·  
 ἦ γάρ μοι καὶ τρεῖς καὶ τετράκις ἄλλοκ' ἐφοίτη, 155  
 καὶ παρ' ἐμὶν ἐτίθει τὰν Δωρίδα πολλάκις ὄλπαν·

142. ὡς κα k : χ' ὡς κά p. vulg.: corr. Ziegler. 146. τᾶς ἐμᾶς k :  
 τᾶς ἀμᾶς s : τᾶς γε ἐμᾶς vulg.: τᾶς ἀμᾶς Meineke : τᾶς Σαμίας  
 Lobeck (sic Hiller. Ziegl.): ἀλαᾶς Ch.

νῦν δέ τε δωδεκαταῖος ἀφ' ὧτέ νιν οὐδὲ ποτεῖδον.  
 ἦ ρ' οὐκ ἄλλό τι τερπνὸν ἔχει, ἀμῶν δὲ λέλασται;  
 νῦν μὲν τοῖς φίλτροις καταθύσομαι· αἱ δ' ἔτι κῆμὲ  
 λυπῇ, τὰν Ἀίδαο πύλαν ναὶ Μοῖρας ἀραξεῖ. 160  
 τοῖά οἱ ἐν κίστῃ κακὰ φάρμακα φαμὶ φυλάσσειν,  
 Ἀσσυρίῳ δέσποινα παρὰ ξείνοιο μαθοῖσα.  
 ἀλλὰ τὸ μὲν χαίροισα ποτ' Ὀκεανὸν τρέπε πάλους,  
 πότνι· ἐγὼ δ' οἰσῶ τὸν ἐμὸν πόνον ὥσπερ ὑπέσταν.  
 χαῖρε Σελαναία λιπαρόχροε, χαίρετε δ' ἄλλοι 165  
 ἀστέρες, εὐκῆλοιο κατ' ἄντυγα Νυκτὸς ὁπαδοί.

## III

## ΚΩΜΟΣ

Κωμάσδω ποτὶ τὰν Ἀμαρυλλίδα, ταὶ δέ μοι αἶγες  
 βόσκονται κατ' ὄρος, καὶ ὁ Τίτυρος αὐτὰς ἐλαύνει.  
 Τίτυρ' ἐμὴν τὸ καλὸν πεφιλαμένε, βόσκει τὰς αἶγας,  
 καὶ ποτὶ τὰν κρίναν ἄγε Τίτυρε, καὶ τὸν ἐνὸρχαν  
 τὸν Λιβυκὸν κνάκωνα φυλάσσεο, μή τι κορύψῃ. 5  
 ὦ χαρίεσσ' Ἀμαρυλλί, τί μ' οὐκέτι τοῦτο κατ'  
 ἄντρον  
 παρκύπτοισα καλεῖς τὸν ἐρωτύλον; ἦ ῥά με μισεῖς;  
 ἦ ῥά γέ τοι σιμὸς καταφαίνομαι ἐγγύθεν ἤμεν,  
 νύμφα, καὶ προγένειος; ἀπάγξασθαί με ποησεῖς.  
 ἡνίδε τοι δέκα μᾶλα φέρω· τηνῶθε καθεῖλον, 10  
 ὦ μ' ἐκέλευ καθελεῖν τύ· καὶ αὖριον ἄλλά τοι οἰσῶ.  
 Θᾶσαι μὰν θυμαλγὲς ἐμὸν ἄχος· αἶθε γενοίμαν  
 ἃ βομβεῖσα μέλισσα καὶ ἐς τεδὸν ἄντρον ἰκοίμαν  
 τὸν κισσὸν διαδύς καὶ τὰν πτέριν, ᾗ τὸ πυκάσδῃ.



νῦν ἔγνων τὸν Ἑρωτα· βαρὺς θεός· ἥ ῥα λεαίνας  
μαζδὸν ἐθήλαξε, δρυμῷ τέ νιν ἔτρεφε μάτηρ, 16  
ὅς με κατασμύχων καὶ ἐς ὀστίον ἄχρῖς ἰάπτει.

ὦ τὸ καλὸν ποθορεῦσα, τὸ πᾶν λίθος· ὦ κυάνοφρυ  
νύμφα, πρόσπτυξαί με τὸν αἰπόλον, ὥς τυ φιλάσω.  
ἔστι καὶ ἐν κενεοῖσι φιλάμασιν ἀδέα τέρψις. 20

τὸν στέφανον τῖλαί με κατ' αὐτίκα λεπτὰ ποησεῖς,  
τόν τοι ἐγὼν Ἀμαρυλλὶ φίλα κισσοῖο φυλάσσω  
ἀμπλέξας καλύκεσσι καὶ εὐδόμοισι σελίνοις.—

᾽Ωμοι ἐγὼ, τί πάθω; τί ὁ δύσσοος; οὐχ ὑπακούεις;—

Τὰν βαίταν ἀποδὺς ἐς κύματα τηνῶ ἀλεῦμαι, 25  
ὥπερ τὼς θύννως σκοπιάζεται ᾽Ολπις ὁ γριπεύς·  
καῖκα δῆποθάνω, τό γε μὰν τεδὸν ἀδὺ τέτυκται.

ἔγνων πρᾶν, ὅκα μεν μεμναμένω, εἰ φιλέεις με,  
οὐδὲ τὸ τηλέφιλον ποτεμάξατο, τὸ πλατάγημα,  
ἀλλ' αὐτὼς ἀπαλῶ ποτὶ πάχεος ἐξεμαράνθη. 30

εἶπε καὶ ἀγροῖωτις ἀλαθέα κοσκινόμαντις,  
ἀ πρᾶν ποιολογεῦσα Παιραιβάτις, οὐνεκ' ἐγὼ μὲν  
τὴν ὁλος ἔγκειμαι, τὸ δέ μεν λόγον οὐδένα ποιῇ.

ἥ μὰν τοι λευκὰν διδυματόκον αἶγα φυλάσσω,  
τάν με καὶ ἁ Μέρμνωνος Ἑριθακὶς ἁ μελανόχρως 35  
αἰτεῖ, καὶ δωσῶ οἱ, ἐπεὶ τύ μοι ἐνδιαθρύπτῃ.

Ἄλλεται ὀφθαλμός μεν ὁ δεξιός· ἥ ῥά γ' ἰδησῶ  
αὐτάν; ἄσευμαι ποτὶ τὰν πίτυν ὧδ' ἀποκλινθείς,  
καὶ κέ μ' ἴσως ποτίδοι, ἐπεὶ οὐκ ἀδαμαντῖνα ἐστίν.

Ἴππομένης ὅκα δὴ τὰν παρθένον ἤθελε γᾶμαι, 40  
μᾶλ' ἐν χερσὶν ἐλὼν δρόμον ἄννευ· ἁ δ' Ἀταλάντα

III. 17. ὀστίον vulg.: ὀστίον Bergk. 29. Post ποτεμάξατο interpuncti.

30. ἀπαλῶ ποτὶ πάχεος Ch.: ἀπαλῶ MSS. optimi: ἀπαλῶ ποτὶ πάχεϊ vulg.

31. ἀγροῖωτις correxit Warton, vid. notas. 32. Παιραιβάτις Meineke: παραιβάτις vulg.

ὥς ἶδεν, ὥς ἐμάνη, ὥς ἐς βαθὺν ἄλατ' ἔρωτα.

τὰν ἀγέλαν χά μάντις ἀπ' Ὀθρυος ἄγε Μελάμπους  
ἐς Πύλον· ἃ δὲ Βίαντος ἐν ἀγκοίναισιν ἐκλίνθη,  
μάτηρ ἃ χαρίεσσα περίφρονος Ἀλφεισιβοίης. 45

τὰν δὲ καλὰν Κυθήρειαν ἐν ὥρεσι μᾶλα νομεύων  
οὐχ οὕτως ὤδωνις ἐπὶ πλέον ἄγαγε λύσσας,  
ὥστ' οὐδὲ φθίμενόν νιν ἄτερ μαζοῖο τίθητι;

ζαλωτὸς μὲν ἐμὴν ὁ τὸν ἄτροπον ὕπνον ἰαύων  
'Ενδυμίων, ζαλῶ δὲ φίλα γύναι Ἰασίωνα, 50  
ὃς τοσσην' ἐκύρησεν, ὃς οὐ πεισεῖσθε βέβαλοι.

'Αλγέω τὰν κεφαλάν, τὴν δ' οὐ μέλει. οὐκέτ' αἶδω,  
κεισεῦμαι δὲ πεσών, καὶ τοὶ λύκοι ὧδέ μ' ἔδονται.  
ὥς μέλι τοι γλυκὺ τοῦτο κατὰ βρόχθοιο γένοιτο.

## IV

## NOMEIS BATTOΣ KAI KOPYΔΩN

## BATTOΣ

Εἰπέ μοι ὦ Κορύδων, τίνος αἱ βόες; ἦ ῥα Φιλώνδα;

## KOPYΔΩN

οὐκ, ἀλλ' Αἰγῶνος· βόσκειν δέ μοι αὐτὰς ἔδωκεν.

## BATTOΣ

ἦ πᾶ ψε κρύβδαν τὰ ποθέσπερα πάσας ἀμέλγεις;

## KOPYΔΩN

ἀλλ' ὁ γέρων ὑφίητι τὰ μοσχία κῆμέ φυλάσσει.

## BATTOΣ

αὐτὸς δ' ἐς τίν' ἀφαντος ὁ βουκόλος ᾤχετο χώραν; 5

ΚΟΡΥΔΩΝ

οὐκ ἄκουσας; ἄγων νιν ἐπ' Ἀλφεὸν ὥχετο Μίλων.

ΒΑΤΤΟΣ

καὶ πόκα τήνος ἔλαιον ἐν ὀφθαλμοῖσιν ὀπώπει;

ΚΟΡΥΔΩΝ

φαντί νιν Ἑρακλῆι βίην καὶ κάρτος ἐρίσδειν.

ΒΑΤΤΟΣ

κῆμ' ἔφαθ' ἅ μᾶτηρ Πολυδεύκεος εἶμεν ἀμείνω.

ΚΟΡΥΔΩΝ

κῶχετ' ἔχων σκαπάναν τε καὶ εἴκατι τουτόθε μᾶλα. 10

ΒΑΤΤΟΣ

πέισαι τοι Μίλων καὶ τὼς λύκος αὐτίκα λυσσῆν.

ΚΟΡΥΔΩΝ

ταὶ δαμάλαι δ' αὐτὸν μυκῶμεναι αἶδε ποθεῦντι.

ΒΑΤΤΟΣ

δειλαῖαί γ' αὐται· τὸν βουκόλον ὥς κακὸν εὗρον.

ΚΟΡΥΔΩΝ

ἦ μὰν δειλαῖαί γε, καὶ οὐκέτι λῶντι νέμεσθαι.

ΒΑΤΤΟΣ

τήνας μὲν δὴ τοι τᾶς πόρτιος αὐτὰ λέλειπται 15  
τῶστία. μὴ πρῶκας σιτίζεται ὥσπερ ὁ τέττιξ;

ΚΟΡΥΔΩΝ

οὐ Δᾶν, ἀλλ' ὅκα μὲν νιν ἐπ' Αἰσάροιο νομεύω  
καὶ μαλακῶ χόρτοιο καλὰν κώμυθα δίδωμι,  
ἄλλοκα δὲ σκαίρει τὸ βαθύσκιον ἀμφὶ Λάτυμνον.

IV. 11. vulgatam retinui: πείσαι κε k: πείσαι κα Ahrens, qui nescio quid sibi velit.

## ΒΑΤΤΟΣ

λεπτὲς μὰν χῶ ταῦρος ὁ πυρρήχος. εἴθε λάχοιεν 20  
τοὶ τῷ Λαμπριάδα, τοὶ δαμόται, ὅκκα θύωντι  
τᾷ Ἡρᾷ, τοιόνδε· κακοχράσμων γὰρ ὁ δᾶμος.

## ΚΟΡΥΔΩΝ

καὶ μὰν ἐς Στομάλιμνον ἐλαύνεται ἔς τε τὰ Φύσκῳ,  
καὶ ποτὶ τὸν Νήαιθον, ὅπα καλὰ πάντα φύονται,  
αἰγίπυρος καὶ κνύζα καὶ εὐώδης μελίτεια. 25

## ΒΑΤΤΟΣ

φεῦ φεῦ βασεῦνται καὶ ταὶ βόες ὧ τάλαν Αἴγων  
εἰς Ἀίδαν, ὅκα καὶ τὸ κακῶς ἡράσσαο νίκας,  
χὰ σῦριγξ εὐρῶτι παλύνεται, ἅν ποκ' ἐπάξα.

## ΚΟΡΥΔΩΝ

οὐ τήνα γ', οὐ Νύμφας, ἐπεὶ ποτὶ Πῖσαν ἀφέρπων  
δῶρον ἐμοί νιν ἔλειπεν· ἐγὼ δέ τις εἰμὶ μελικτάς, 30  
κεῦ μὲν τὰ Γλαύκας ἀγκρούομαι, εὖ δὲ τὰ Πύρρῳ.  
αἰνέω τάν τε Κρότωνα—καλὰ πόλις, ἃ τε Ζάκυνθος—  
καὶ τὸ ποταῶνον, τὸ Λακίνιον ἅπερ ὁ πύκτας  
Αἴγων ὀγδώκοντα μόνος κατεδαίσατο μάζας.  
τηνεὶ καὶ τὸν ταῦρον ἀπ' ὄρεος ἄγε πιάξας 35  
τᾶς ὀπλᾶς κῆδωκ' Ἀμαρυλλίδι, ταὶ δὲ γυναῖκες  
μακρὸν ἀνάυσαν, χῶ βουκόλος ἐξεγέλασεν.

## ΒΑΤΤΟΣ

ὦ χαρίεσσ' Ἀμαρυλλί, μόνας σέθεν οὐδὲ θανοίσας  
λασεύμεσθ'· ὅσον αἶγες ἐμὴν φίλαι, ὅσον ἀπέσβης.  
αἰαὶ τῷ σκληρῷ μάλα δαίμονος, ὅς με λελόγχει. 40

## ΚΟΡΥΔΩΝ

θαρσεῖν χρηὴ φίλε Βάττε· τάχ' αὔριον ἔσσετ' ἄμεινον.  
ἐλπίδες ἐν ζωοῖσιν, ἀνέλπιστοι δὲ θανόντες.  
χῶ Ζεὺς ἄλλοκα μὲν πέλει αἴθριος, ἄλλοκα δ' ὕει.

## ΒΑΤΤΟΣ

θαρσέω. βάλλε κάτωθε τὰ μοσχία· τᾶς γὰρ ἐλαίας  
τὸν θαλλὸν τρώγοντι τὰ δύσσοα. σίτθ' ὁ λέπαργος. 45

## ΚΟΡΥΔΩΝ

σίτθ' ἂ Κυμαίθα ποτὶ τὸν λόφον. οὐκ ἔσακούεις;  
ἤξῳ ναὶ τὸν Πᾶνα κακὸν τέλος αὐτίκα δωσῶν,  
εἰ μὴ ἄπει τουτῶθεν. ἴδ' αὖ πάλιν ἄδε ποθέρπει.  
εἴθ' ἦν μοι ροικὸν τὸ λαγωβόλον, ὥς τυ πάταξα.

## ΒΑΤΤΟΣ

θᾶσαι μ' ὦ Κορύδων πῶτ τῷ Διός· ἂ γὰρ ἄκανθα 50  
ἄρμοι μ' ὦδ' ἐπάταξ' ὑπὸ τὸ σφυρόν. ὥς δὲ βαθεῖαι  
τάτρακτυλλίδες ἐντί. κακῶς ἂ πόρτις ὀλοῖτο·  
ἐς ταύταν ἐτύπην χασμεύμενος. ἦ ρά γε λεύσσεις;

## ΚΟΡΥΔΩΝ

ναὶ ναί, τοῖς ὀνύχεσσιν ἔχω τέ νιν· ἄδε καὶ αὐτά.

## ΒΑΤΤΟΣ

ὁσσίχον ἐστὶ τὸ τύμμα καὶ ἀλίκον ἄνδρα δαμάξει. 55

## ΚΟΡΥΔΩΝ

εἰς ὄρος ὄκχ' ἔρπης, μὴ νήλιπος ἔρχεο Βάττε.  
ἐν γὰρ ὄρει ράμνοί τε καὶ ἀσπάλαθοι κομέονται.

## ΒΑΤΤΟΣ

εἴπ' ἄγε μ' ὦ Κορύδων, τὸ γερόντιον ἦ ρά διώκει,  
τήναν τὰν κυάνοφρυν ἐρωτίδα, τᾶς ποκ' ἐκνίσθη;

57. κομώντι vulg. : correx. Ahrens, Et. Mag. 156. 30 fretus.

## ΚΟΡΥΔΩΝ

ἀκμάν γ' ὦ δειλαίε· πρόαν γε μὲν αὐτὸς ἐπενθὼν δο  
καὶ ποτὶ τᾷ μάνδρᾳ κατελάμβανον ἄμος ἐνήργει.

## ΒΑΤΤΟΣ

εὖ γ' ὦνθρωπε φιλοῖφα. τό τοι γένος ἦ Σατυρίσκοις  
ἐγγύθεν ἦ Πάνεσσι κακοκνάμοισιν ἐρίσδεις.

## V

## ΒΟΥΚΟΛΙΑΣΤΑΙ ΚΟΜΑΤΑΣ ΚΑΙ ΛΑΚΩΝ

## ΚΟΜΑΤΑΣ

Αἶγες ἐμαί, τήνον τὸν ποιμένα τόνδε Σιβύρτα  
φεύγετε τὸν Λάκωνα· τό μεν νάκος ἐχθὲς ἔκλεψεν.

## ΛΑΚΩΝ

οὐκ ἀπὸ τᾶς κρίνας; σίττ' ἀμνίδες. οὐκ ἐσορήτε  
τόν μεν τὰν σύριγγα πρόαν κλέψαντα Κομάταν;

## ΚΟΜΑΤΑΣ

τὰν ποίαν σύριγγα; τὸ γάρ ποκα δῶλε Σιβύρτα 5  
ἐκτάσα σύριγγα; τί δ' οὐκέτι σὺν Κορύδωνι  
ἄρκει -οι καλάμας αὐλὸν ποππύσδεν ἔχοντι·

## ΛΑΚΩΝ

τάν μοι ἔδωκε Λύκων ὦλεύθερε. τὴν δὲ τὸ ποῖον  
Λάκων ἀγκλέψας πόκ' ἔβα νάκος; εἰπὲ Κομάτα·  
οὐδὲ γὰρ Εὐμάρα τῷ δεσπότη ἦς τι ἐνεύδειν. 10

## ΚΟΜΑΤΑΣ

τὸ Κροκύλος μοι ἔδωκε, τὸ ποικίλον, ἀνίκ' ἔθυσσε  
ταῖς Νύμφαις τὰν αἶγα· τὸ δ' ὦ κακὲ καὶ τόκ' ἐτάκευ  
βασκαίνων, καὶ νῦν με τὰ λοίσθια γυμνὸν ἔθηκας.

## ΛΑΚΩΝ

οὐκ αὐτὸν τὸν Πᾶνα τὸν ἄκτιον, οὐ τέ γε Λάκων  
τὰν βαίταν ἀπέδυσ' ὁ Καλαιθίδος, ἣ κατὰ τήνας 15  
τᾶς πέτρας ὦνθρωπε μανεῖς ἐς Κρᾶθιν ἀλοίμαν.

## ΚΟΜΑΤΑΣ

οὐ μὰν οὐκ αὐτὰς τὰς λιμνάδας ὦγαθὲ Νύμφας,  
αἵτέ μοι ἵλαοί τε καὶ εὐμενέες τελέθειεν,  
οὗ τευ τὰν σύριγγα λαθὼν ἔκλεψε Κομάτας.

## ΛΑΚΩΝ

αἶ τοι πιστεύσαιμι, τὰ Δάφνιδος ἄλγ' ἀροίμαν. 20  
ἀλλ' ὦν αἶκα λῆς ἔριφον θέμεν—ἔστι μὲν οὐδὲν  
ιερὸν—ἀλλὰ γε τοι διαείσομαι, ἔστέ κ' ἀπείπης.

## ΚΟΜΑΤΑΣ

ὅς ποτ' Ἀθαναίαν ἔριν ἤρισεν. ἥνιδε κεῖται  
ὦριφος· ἀλλὰ γε καὶ τὸν εὐβοτον ἀμνόν.—ἔρισδε.

## ΛΑΚΩΝ

καὶ πῶς ὦ κίναδος τὸ τάδ' ἔσσεται ἐξ ἴσω ἀμίν; 25  
τίς τρίχας ἀντ' ἐρίων ἐποκίζατο; τίς δὲ παρεύσας  
αἰγὸς πρατοτόκοιο κακὰν κύνα δῆλετ' ἀμέλγειν;

V. 14. οὐ μ' αὐτὸν vulg. : correx. Hermann. τέ Kiessl. : σέ vulg.  
17. οὐτ' αὐτὰς vulg. : corr. Hermann. 24. Vulgatam ita  
servavi ut interpunctionem novaverim. 25. κίναδος τὸ Ziegler  
post Wordsw. qui κίναδος σὺ scripsit : κίναδ' εὐ k.

## ΚΟΜΑΤΑΣ

ὅστις νικασεῖν τὸν πλατίον ὥς τὸ πεποίθεις,  
σφᾶξ βομβέων τέττιγος ἐναντίον. ἀλλὰ γὰρ οὐ τοι  
ῶριφος ἰσοπαλῆς, τυῖδ' ὁ τράγος οὗτος. ἔρισδε. 30

## ΛΑΚΩΝ

μη σπεύδ'· οὐ γάρ τοι πυρὶ θάλλπαι. ἄδιον ἄσῃ  
τεῖδ' ὑπὸ τὰν κότινον καὶ τάλσεα ταῦτα καθίζας.  
ψυχρὸν ὕδωρ τουτεῖ καταλείβεται· ὧδε πεφύκει  
ποία χὰ στιβὰς ἄδε, καὶ ἀκρίδες ὧδε λαλεῦντι.

## ΚΟΜΑΤΑΣ

ἀλλ' οὐ τι σπεύδω· μέγα δ' ἄχθομαι, εἰ τὺ με τολμῆς  
δμῆμασι τοῖς ὀρθοῖσι ποτιβλέπεν, ὃν ποκ' ἐόντα 36  
παῖδ' ἔτ' ἐγὼν ἐδίδασκον. ἴδ' ἂ χάρις ἐς τί ποθ' ἔρπει.  
θρέψαι καὶ λυκιδεῖς, θρέψαι κύνας, ὥς τυ φάγωντι.

## ΛΑΚΩΝ

καὶ πῶκ' ἐγὼ παρὰ τεύς τι μαθὼν καλὸν ἢ καὶ ἀκούσας  
μέμναμ'· ὦ φθονερὸν τὸ καὶ ἀπρεπὲς ἀνδρίον αὐτως. 40

ἀλλὰ γὰρ ἔρφ' ὧδ', ἔρπε, καὶ ὕστατα βουκολιαξῇ.

## ΚΟΜΑΤΑΣ

οὐχ ἐρψῶ τήνεϊ· τουτεῖ δρύες, ὧδε κύπειρος, 45  
ὧδε καλὸν βομβεῦντι ποτὶ σμήνεσσι μέλισσαι·  
ἐνθ' ὕδατος ψυχρῷ κρᾶναι δύο· ταῖ δ' ἐπὶ δένδρει  
ὀρνιχες λαλαγέοντι· καὶ ἂ σκιά οὐδὲν ὁμοία  
τᾷ παρὰ τίν· βάλλει δὲ καὶ ἂ πίτυς ὑψόθε κώνοις.

## ΛΑΚΩΝ

ἦ μὰν ἀρνακίδας τε καὶ εἴρια τεῖδε πατησεῖς, 50  
αἰκ' ἐνθης, ὕπνω μαλακώτερα· ταῖ δὲ τραγεῖαι  
ταῖ παρὰ τὴν ὄσδοντι κακώτερον ἢ τὴν περ ὄσδεις.



στασῶ δὲ κρατῆρα μέγαν λευκοῖο γάλακτος  
ταῖς Νύμφαις, στασῶ δὲ καὶ ἀδέος ἄλλον ἐλαίω.

## ΚΟΜΑΤΑΣ

αἰ δέ κε καὶ τὸ μόλῃς, ἀπαλὰν πτέριν ὧδε πατησεῖς 55  
καὶ γλάχων' ἀνθεῦσαν· ὑπεσσεῖται δὲ χιμαιρᾶν  
δέρματα τῶν παρὰ τὴν μαλακώτερα τετράκισ ἀρνῶν.  
στασῶ δ' ὀκτὼ μὲν γαυλῶς τῷ Πανὶ γάλακτος,  
ὀκτὼ δὲ σκαφίδας μέλιτος πλέα κηρί' ἐχοίσας.

## ΛΑΚΩΝ

αὐτόθε μοι ποτέρισδε καὶ αὐτόθε βουκολιάσδεν· 60  
τὰν σαυτῷ πατέων ἔχε τὰς δρύας. ἀλλὰ τίς ἄμμε  
τίς κρινεῖ; αἰθ' ἔνθοι πόθ' ὁ βουκόλος ὧδ' ὁ Λυκώπας.

## ΚΟΜΑΤΑΣ

οὐδὲν ἐγὼ τήνῳ ποτιδεύομαι· ἀλλὰ τὸν ἄνδρα,  
αἰ λῆς, τὸν δρυτόμον βωστρήσομες, ὃς τὰς ἐρείκας  
τήνας τὰς παρὰ τὴν ξυλοχίζεται· ἔστι δὲ Μόρσων. 65

## ΛΑΚΩΝ

βωστρέωμες.

## ΚΟΜΑΤΑ

τὸ κάλει νιν.

## ΛΑΚΩΝ

ἴθ' ὧ ξένε μικρὸν ἄκουσον  
τεῖδ' ἐνθῶν· ἄμμες γὰρ ἐρίσδομες, ὅστις ἀρείων  
βουκολιαστάς ἐστι. τὸ δ' ὧ φίλε μήτ' ἐμὲ Μόρσων  
ἐν χάριτι κρίνης, μήτ' ὦν τύγα τοῦτον ὀνάσης.

## ΚΟΜΑΤΑΣ

ναὶ ποτὶ τὰν Νυμφᾶν Μόρσων φίλε μήτε Κομάτα 70  
τὸ πλέον ἰθύνης, μήτ' ὦν τύγα τῷδε χαρίξῃ.  
ἄδέ τοι ἂ ποίμνα τῷ Θουρίῳ ἐστὶ Σιβύρτα,  
Εὐμάρα δὲ τὰς αἶγας ὀρῆς φίλε τῷ Συβαρίτα.

## ΛΑΚΩΝ

μή τύ τις ἡρώτη πῶτ τῷ Διός, αἶτε Σιβύρτα 74  
αἷτ' ἐμόν ἐστι κάκιστε τὸ ποίμνιον ; ὥς λάλος ἐσσί.

## ΚΟΜΑΤΑΣ

βέντισθ' οὗτος, ἐγὼ μὲν ἀλαθέα πάντ' ἀγορεύω  
κούδεν καυχέομαι· τὸ δ' ἄγαν φιλοκέρτομος ἐσσί.

## ΛΑΚΩΝ

εἶα λέγ' εἴ τι λέγεις, καὶ τὸν ξένον ἐς πόλιν αὖθις  
ζῶντ' ἄφες· ὦ Παιάν, ἦ στωμύλος ἦσθα Κομάτα.

## ΚΟΜΑΤΑΣ

ταὶ Μοῖσαι με φιλεῦντι πολὺ πλέον ἢ τὸν ἀοιδὸν 80  
Δάφνιν· ἐγὼ δ' αὐταῖς χιμάρως δύο πρᾶν ποκ' ἔθυσα.

## ΛΑΚΩΝ

καὶ γὰρ ἔμ' ὀπόλλων φιλέει μέγα, καὶ καλὸν αὐτῷ  
κριὸν ἐγὼ βόσκω. τὰ δὲ Κάρνεα καὶ δὴ ἐφέρπει.

## ΚΟΜΑΤΑΣ

πλὰν δύο τὰς λοιπὰς διδυματόκος αἶγας ἀμέλγω,  
καὶ μ' ἂ παῖς ποθορεῦσα “τάλαν” λέγει “αὐτὸς  
ἀμέλγεις;” 85

## ΛΑΚΩΝ

φεῦ φεῦ Λάκων τοὶ ταλάρως σχεδὸν εἵκατι πληροῖ  
τυρῶ καὶ τὸν ἀναβὸν ἐν ἀνθεσι παῖδα μολύνει.

## ΚΟΜΑΤΑΣ

βάλλει καὶ μάλοισι τὸν αἰπόλον ἂ Κλεαρίστα  
τὰς αἶγας παρελᾶντα καὶ ἀδύ τι ποππυλιάσδει.

## ΛΑΚΩΝ

κῆμὲ γὰρ ὁ Κρατίδας τὸν ποιμένα λείος ὑπαντῶν 90  
ἐκμαίνει· λιπαρὰ δὲ παρ' αὐχένα σείετ' ἔθειρα.

## ΚΟΜΑΤΑΣ

ἀλλ' οὐ σύμβλητ' ἐστὶ κυνδσβατος οὐδ' ἀνεμώνα  
πρὸς ῥόδα, τῶν ἀνδρα παρ' αἵμασιαισι πεφύκει.

## ΛΑΚΩΝ

οὐδὲ γὰρ οὐδ' ἀκύλοις ὁμομαλίδες· αἱ μὲν ἔχοντι  
λυπρὸν ἀπὸ πρίνοιο λεπύριον, αἱ δὲ μελιχραί. 95

## ΚΟΜΑΤΑΣ

κῆγῶ μὲν δωσῶ τῇ παρθέμφ αὐτίκα φάσσαν  
ἐκ τῆς ἀρκεύθω καθελών· τηνεῖ γὰρ ἐφίσδει.

## ΛΑΚΩΝ

ἀλλ' ἐγὼ ἐς χλαῖναν μαλακὸν πόκον, ὀππόκα πέξω  
τὰν οἶν τὰν πέλλαν, Κρατίδα δωρήσομαι αὐτός.

## ΚΟΜΑΤΑΣ

σίττ' ἀπὸ τῆς κοτίνω ταὶ μηκάδες· ὦδε νέμεσθε, 100  
ὥς τὸ κάταντες τοῦτο γεώλοφον αἶ τε μυρίκαι.

## ΛΑΚΩΝ

οὐκ ἀπὸ τῆς δρυὸς οὗτος ὁ Κώναρος ἄ τε Κιναίθα;  
τουτεῖ βοσκησεῖσθε ποτ' ἀντολάς, ὥς ὁ Φάλαρος.

## ΚΟΜΑΤΑΣ

ἔστι δέ μοι γαυλὸς κυπαρίσσινος, ἔστι δὲ κρατήρ,  
ἔργον Πραξιτέλεως· τῇ παιδὶ δὲ ταῦτα φυλάσσω. 105

## ΛΑΚΩΝ

χάμιν ἔστι κύων φιλοποίμνιος, δς λύκος ἀγχει,  
δν τῷ παιδὶ δίδωμι τὰ θηρία πάντα διώκειν.

## ΚΟΜΑΤΑΣ

ἀκρίδες, αἱ τὸν φραγμὸν ὑπερπαδῆτε τὸν ἀμὸν,  
μή μεν λωβασεῖσθε τὰς ἀμπέλος· ἐντὶ γὰρ ἄβαι.

94. ὁμομαλίδες Ahrens, scholiis fretus: ὁμομαλίδες k. p. vulg.  
95. λυπρὸν Meineke: λεπτὸν k. vulg.

## ΛΑΚΩΝ

τοὶ τέττιγες, ὀρῆτε τὸν αἰπόλον ὥς ἐρεθίσω· 110  
οὕτως χυμές θην ἐρεθίζετε τὼς καλαμευτάς.

## ΚΟΜΑΤΑΣ

μισέω τὰς δασυκέρκος ἀλώπεκας, αἱ τὰ Μίκωνος  
αἰεὶ φοιτῶσαι τὰ ποθέσπερα ραγίζοντι.

## ΛΑΚΩΝ

καὶ γὰρ ἐγὼ μισέω τὼς κανθάρος, οἱ τὰ Φιλώνδα  
σύκα κατατρῶγοντες ὑπανέμιοι φορέονται. 115

## ΚΟΜΑΤΑΣ

ἦ οὐ μέμνα, ὅκ' ἐγὼ τυ κατήλασα, καὶ τὸ σεσαρὼς  
εὐ ποτεκιγκλίζεω καὶ τᾶς δρυὸς εἴχεο τήνας ;

## ΛΑΚΩΝ

τοῦτο μὲν οὐ μέμναμ'· ὅκα μάν ποκα τεῖδέ τυ δήσας  
Εὐμάρας ἐκάθηρε καλῶς μάλα, τοῦτό γ' ἴσαμι.

## ΚΟΜΑΤΑΣ

ἦ δὴ τις Μόρσων πικραίνεται ἢ οὐχὶ παρήσθην ; 120  
σκίλλας ἰὼν γραΐας ἀπὸ σάματος αὐτίκα τίλλειν.

## ΛΑΚΩΝ

κῆγὼ μάν κνίζω Μόρσων τινά· καὶ τὸ δὲ λεύσσεις.  
ἐνθὼν τὰν κυκλάμιον ὄρυσσε νυν ἐς τὸν Ἀλεντα.

## ΚΟΜΑΤΑΣ

Ἰμέρα ἀνθ' ὕδατος ρείτω γάλα, καὶ τὸ δὲ Κράθι  
οἶνω πορφύροις, τὰ δέ τ' οἶσθα καρπὸν ἐνείκαι. 125

## ΛΑΚΩΝ

ρείτω χά Συβαρίτις ἐμὴν μέλι, καὶ τὸ πότορθρον  
ἀ παῖς ἀνθ' ὕδατος τᾶ κάλπιδι κηρία βάψαι.

118. Zieglerum secutus sum, quem vide.

## ΚΟΜΑΤΑΣ

ταῖ μὲν ἑμαὶ κύτισόν τε καὶ αἶγιλον αἶγες ἔδοντι,  
καὶ σχῖνον πατέοντι καὶ ἐν κομάροισι κέχυνται.

## ΛΑΚΩΝ

ταῖσι δ' ἑμαῖς ὀίεσσι πάρεστι μὲν ἅ μελίτεια 130  
φέρβεσθαι, πολλὸς δὲ καὶ ὥς ῥόδα κίσθος ἐπανθεῖ.

## ΚΟΜΑΤΑΣ

οὐκ ἔραμ' Ἀλκίππας, ὅτι με πρᾶν οὐκ ἐφίλασε  
τῶν ὧτων καθελοῖς', ὅκ' αἱ οἱ τὰν φάσσαν ἔδωκα.

## ΛΑΚΩΝ

ἀλλ' ἐγὼ Εὐμήδους ἔραμαι μέγα· καὶ γὰρ ὅκ' αὐτῷ  
τὰν σύριγγ' ὤρεξα, καλὸν τί με κάρτ' ἐφίλασεν. 135

## ΚΟΜΑΤΑΣ

οὐ θεμιτὸν Λάκων ποτ' ἀηδὸνα κίσσας ἐρίσδειν,  
οὐδ' ἐποπας κύκνοισι· τὸ δ' ὦ τάλαν ἐσσι φιλεχθής.

## ΜΟΡΣΩΝ

παύσασθαι κέλομαι τὸν ποιμένα. τὴν δὲ Κομάτα  
δωρεῖται Μόρσων τὰν ἀμνίδα· καὶ τὸ δὲ θύσας 139  
ταῖς Νύμφαις Μόρσωνι καλὸν κρέας αὐτίκα πέμψον.

## ΚΟΜΑΤΑΣ

πεμφῶ ναὶ τὸν Πᾶνα. φριμάσσειο πᾶσα τραγίσκων  
νῦν ἀγέλα· κῆγῶ γὰρ ἴδ' ὥς μέγα τοῦτο καχαξῶ  
κατ τῷ Λάκωνος τῷ ποιμένος, ὅτι πῶκ' ἤδη  
ἀνυσάμαν τὰν ἀμνόν· ἐς ὥρανδον ὕμιν ἀλεῦμαι.  
αἶγες ἑμαὶ θαρσεῖτε κερούτιδες· αὔριον ὕμμε 145  
πάσας ἐγὼ λουσῶ Συβαρίτιδος ἔνδοθι λίμνας.

131. ῥόδα κίσθος Ahrens: ῥοδοκισσός vulg.: ῥόδα κισσός MS.  
unus (m). 145. κερούτιδες Ahrens: κερουχίδες MSS.

οὗτος ὁ Λευκίτας ὁ κορυπτίλος, εἴ τιν' ὄχευσεῖς  
 τᾶν αἰγῶν, φλασσῶ τυ πρὶν ἢ γ' ἐμὲ καλλιερῆσαι  
 ταῖς Νύμφαις τὰν ἀμνόν. ὁ δ' αὖ πάλιν. ἀλλὰ  
 γενοίμαν,  
 αἰ μή τυ φλάσσαιμι, Μελάνθιος ἀντὶ Κομάτα. 150

## VI

ΒΟΥΚΟΛΙΑΣΤΑΙ ΔΑΦΝΙΣ ΚΑΙ  
 ΔΑΜΟΙΤΑΣ

Δαμοίτας χά Δάφνις ὁ βουκόλος εἰς ἓνα χῶρον  
 τὰν ἀγέλαν πόκ' Ἄρατε συνάγαγον· ἧς δ' ὁ μὲν  
 αὐτῶν

πυρρός, ὁ δ' ἡμιγένειος· ἐπὶ κράναν δέ τιν' ἄμφω  
 ἐζόμενοι θέρεος μέσφ' ἄματι τοιάδ' ἄειδον.  
 πρᾶτος δ' ἄρξατο Δάφνις, ἐπεὶ καὶ πρᾶτος ἔρισδε. 5

Βάλλει τοι Πολύφαμε τὸ ποίμνιον ἅ Γαλάτεια  
 μάλοισιν, δυσέρωτα τὸν αἰπόλον ἄνδρα καλεῦσα·  
 καὶ τύ νιν οὐ ποθόρησθα τάλαν τάλαν, ἀλλὰ κάθησαι  
 ἀδέα συρίσδων. πάλιν ἄδ' ἶδε τὰν κύνα βάλλει,  
 ἃ τοι τᾶν οἴων ἔπεται σκοπός· ἃ δὲ βαῦσδει 10  
 εἰς ἄλλα δερκομένα, τὰ δέ νιν καλὰ κύματα φαίνει  
 ἄσυχχα καχλάζοντα ἐπ' αἰγιαλοῖο θέοισαν.

φράζεο μὴ τᾶς παιδὸς ἐπὶ κνάμαισιν ὀρούση  
 ἐξ ἄλδς ἐρχομένας, κατὰ δὲ χροά καλὸν ἀμύξη.  
 ἃ δὲ καὶ αὐτῷ τοι διαθρύπτεται, ὥς ἀπ' ἀκάνθας 15  
 ταὶ καπυραὶ χαῖται, τὸ καλὸν θέρος ἀνίκα φρύγει·

καὶ φεύγει φιλέοντα καὶ οὐ φιλέοντα διώκει,  
καὶ τὸν ἀπὸ γραμμᾶς κινεῖ λίθον· ἥ γὰρ ἔρωτι  
πολλάκις ὦ Πολύφαμε τὰ μὴ καλὰ καλὰ πέφανται.

Τῷ δ' ἐπὶ Δαμοίτας ἀνεβάλλετο καὶ τὰδ' ᾄδειν. 20

Εἶδον ναὶ τὸν Πᾶνα, τὸ ποίμνιον ἀνίκ' ἔβαλλε,  
κοῦ μ' ἔλαθ', οὐ, τὸν ἐμὸν ἕνα τὸν γλυκύν, ὦ ποθόρημαι  
ἐς τέλος· αὐτὰρ ὁ μάντις ὁ Τήλεμος ἔχθρ' ἀγορεύων  
ἐχθρὰ φέροι ποτὶ οἶκον, ὅπως τεκέεσσι φυλάσσοι.  
ἀλλὰ καὶ αὐτὸς ἐγὼ κνίζων πάλιν οὐ ποθόρημι, 25  
ἀλλ' ἄλλαν τινὰ φαμί γυναῖκ' ἔχεν· ἃ δ' αἰοῖσα  
ζαλοῖ μ' ὦ Παιᾶν καὶ τάκεται, ἐκ δὲ θαλάσσης  
οἰστρεῖ παπταίνουσα ποτ' ἀντρά τε καὶ ποτὶ ποίμνας.  
σίξα δ' ὑλακτεῖν νιν καὶ τῇ κυνί· καὶ γὰρ ὄκ' ἥρων  
αὐτᾶς, ἐκνυζεῖτο ποτ' ἰσχία ρύγχος ἔχουσα. 30  
ταῦτα δ' ἴσως ἐσορεῦσα ποεῦντά με πολλάκι πεμψεῖ  
ἄγγελον. αὐτὰρ ἐγὼ κλαζῶ θύρας, ἔστέ κ' ὁμόσση  
αὐτά μοι στορεσεῖν καλὰ δέμνια τᾶσδ' ἐπὶ νάσω.  
καὶ γάρ θην οὐδ' εἶδος ἔχω κακόν, ὥς με λέγοντι.  
ἥ γὰρ πρᾶν ἐς πόντον ἐσέβλεπον, ἧς δὲ γαλάνα, 35  
καὶ καλὰ μὲν τὰ γένεια, καλὰ δέ μευ ἃ μία κώρα,  
ὥς παρ' ἐμὴν κέκριται, κατεφαίνετο, τῶν δέ τ' ὀδόντων  
λευκοτέραν αὐγὰν Παρίας ὑπέφαινε λίθοιο.  
ὥς μὴ βασκανθῶ δέ, τρὶς εἰς ἐμὸν ἔπτυσσα κόλπον·  
ταῦτα γὰρ ἃ γραία με Κοτυταρὶς ἐξεδίδαξε. 40  
[ἃ πρᾶν ἀμάντεσσι παρ' Ἴπποκίῳ νι ποταύλει.]

Τόσσ' εἰπὼν τὸν Δάφνιν ὁ Δαμοίτας ἐφίλησε,  
χῶ μὲν τῷ σύριγγ', ὁ δὲ τῷ καλὸν αὐλὸν ἔδωκεν.

VI. 22. τὸν ἐμὸν ἕνα τὸν γλυκύν Ch. : τὸν alterum omittit k :  
καὶ γλυκύν Ziegl. : τὸν ἐμὸν τὸν ἕνα γλυκύν vulg. 29. σίγα  
vulg. : σίξα Ruhnken : edd. plerique. 41. Deest in k :  
proscripsit Gaisford, huc ex x. 16 translatum.

αὔλει Δαμοίτας, σύρισδε δὲ Δάφνις ὁ βούτας,  
 ὥρχευντ' ἐν μαλακᾷ ται πόρτιες αὐτίκα ποίᾳ. 45  
 νίκη μὰν οὐδάλλος, ἀνήσαστοι δ' ἐγένοντο.

## VII

## ΘΑΛΥΣΙΑ

Ἦς χρόνος ἀνίκ' ἐγὼ τε καὶ Εὐκριτος ἐς τὸν Ἀλεντα  
 εἵρομες ἐκ πόλιος, σὺν καὶ τρίτος ἀμὴν Ἀμύντας·  
 τᾷ Διοί γὰρ ἔτευχε θαλύσια καὶ Φρασίδαμος  
 κἀντιγένης, δύο τέκνα Λυκωπέος, εἴ τί περ ἐσθλὸν  
 χαῶν τῶν ἐπάνωθεν, ἀπὸ Κλυτίας τε καὶ αὐτῷ 5  
 Χάλκωνος, Βούριναν δς ἐκ ποδὸς ἄνυσσε κράναν  
 εὖ ἐνερεισάμενος πέτρα γόνυ· ται δὲ παρ' αὐτὰν  
 αἵγειροι πτελέαι τε εὐσκιον ἄλσος ὕφαινον,  
 χλωροῖσιν πετάλοισι κατηρεφές κομῶσαι.  
 κοῦπω τὰν μεσάταν ὁδὸν ἄνυμες, οὐδὲ τὸ σᾶμα 10  
 ἀμὴν τὸ Βρασίλα κατεφαίνεται, καὶ τὸν ὁδίταν  
 ἐσθλὸν σὺν Μοίσαισι Κυδωνικὸν εὐρομες ἄνδρα,  
 οὔνομα μὲν Λυκίδαν, ἧς δ' αἰπόλος, οὐδέ κέ τις νιν  
 ἡγνοίησεν ἰδὼν, ἐπεὶ αἰπόλῳ ἔξοχ' ἐφκει.  
 ἐκ μὲν γὰρ λασίοιο δασύτριχος εἶχε τράγοιο 15  
 κνακὸν δέρμ' ὥμοισι νέας ταμίσιοιο ποτόσδον,  
 ἀμφὶ δέ οἱ στήθεσσι γέρων ἐσφίγγετο πέπλος  
 ζωστήρι πλακερῷ, ροικὰν δ' ἔχεν ἀγριελαίω

VII. 5. ἔτ' ἀνωθεν MSS. : corr. Reiske.  
 γ' MSS. 8. ἔφαινον MSS. : corr. Heins.

7. εὖ Hermann ; εὐ



δεξιτερᾷ κορύναν. καί μ' ἀτρέμας εἶπε σεσαρῶς  
 ὄμματι μειδιῶντι, γέλως δέ οἱ εἶχετο χεῖλυσ· 20  
 “ Σιμιχίδα, πᾶ δὴ τὸ μεσαμέριον πόδας ἔλκεις,  
 ἀνίκα δὴ καὶ σαῦρος ἐν αἵμασιαισί καθεύδει,  
 οὐδ' ἐπιτυμβίδιαι κορυδαλλίδες ἡλαίνοντι ;  
 ἦ μετὰ δαῖτα κλητὸς ἐπέγειαι ; ἦ τινος ἀστῶν  
 λανὸν ἐπὶ θρώσκες ; ὥς τοι ποσὶ νισσομένοιο 25  
 πᾶσα λίθος πταίοισα ποτ' ἀρβυλίδεσσιν αἰεῖει.”  
 τὸν δ' ἐγὼ ἀμείφθην· “ Λυκίδα φίλε, φαντί τυ πάντες  
 συριγκτὰν ἔμεναι μέγ' ὑπείροχον ἔν τε νομεῦσιν  
 ἔν τ' ἀμητήρεσσι. τὸ δὴ μάλα θυμὸν λαίνει  
 ἀμέτερον· καί τοι κατ' ἐμὸν νόον ἰσοφαρίζειν 30  
 ἔλπομαι. ἃ δ' ὁδὸς ἄδε θαλυσιάς· ἡ γὰρ ἐταῖροι  
 ἀνέρες εὐπέπλω Δαμάτερι δαῖτα τελεῦντι  
 ὀλβω ἀπαρχόμενοι· μάλα γάρ σφισι πίονι μέτρῳ  
 ἃ δαίμων εὐκριθὼν ἀνεπλήρωσεν ἀλῶαν.  
 ἀλλ' ἄγε δὴ—ξυνὰ γὰρ ὁδός, ξυνὰ δὲ καὶ ἀώς— 35  
 βουκολιασδῶμεσθα· τάχ' ὥτερος ἄλλον ὄνασεῖ.  
 καὶ γὰρ ἐγὼ Μοισᾶν καπυρὸν στόμα, κῆμὲ λέγοντι  
 πάντες ἀοιδὸν ἄριστον· ἐγὼ δέ τις οὐ ταχυπειθής,  
 οὐ Δᾶν· οὐ γάρ πω κατ' ἐμὸν νόον οὔτε τὸν ἐσθλὸν  
 Σικελίδαν νίκημι τὸν ἐκ Σάμῳ οὔτε Φιλητᾶν 40  
 αἰείδων, βάτραχος δὲ ποτ' ἀκρίδας ὥς τις ἐρίσδω.”  
 ὥς ἐφάμαν ἐπίταδες· ὁ δ' αἰπόλος ἀδὺ γελάσας,  
 “ τάν τοι ” ἔφα “ κορύναν δωρύττομαι, οὐνεκεν ἐσοὶ  
 πᾶν ἐπ' ἀλαθείᾳ πεπλασμένον ἐκ Διὸς ἔρνος.  
 ὥς μοι καὶ τέκτων μέγ' ἀπέχθεται, ὅστις ἐρευνῇ 45  
 ἴσον ὄρευσ κορυφᾷ τελέσαι δόμον εὐρυμέδοντος,  
 καὶ Μοισᾶν ὄρνιχες, ὅσοι ποτὶ Χίον ἀοιδὸν  
 ἀντία κοκκύζοντες ἐτώσια μοχθίζοντι.

ἀλλ' ἄγε βουκολικᾶς ταχέως ἀρχώμεθ' αἰοιδᾶς,  
 Σιμιχίδα· κῆγ' ἄν μὲν—δρῃ φίλος, εἴ τοι ἀρέσκει 50  
 τοῦθ' ὅ τι πρᾶν ἐν ὄρει τὸ μελύδριον ἐξεπύονασα.”

## ΛΥΚΙΔΑΣ

Ἔσσεται Ἀγεάνακτι καλὸς πλόος ἐς Μυτιλήναν,  
 χῶταν ἐφ' ἐσπερίοις ἐρίφοις νότος ὑγρὰ διώκη  
 κύματα, χώριον ὅτ' ἐπ' ὤκεανφ' πόδας ἴσχη,  
 αἶκεν τὸν Λυκίδαν ὀπτεύμενον ἐξ Ἀφροδίτας 55  
 ῥύσσηται· θερμὸς γὰρ ἔρως αὐτῷ με καταίθει.  
 χάλκυνες στορεσεῦντι τὰ κύματα τάν τε θάλασσαν  
 τόν τε νότον τόν τ' εὖρον, ὃς ἔσχατα φυκία κινεῖ·  
 ἀλκύνες, γλαυκαῖς Νηρηῖσι ταῖ τε μάλιστα  
 ὀρνίχων ἐφίλαθεν, ὅσαις τέ περ ἐξ ἁλὸς ἄγρα. 60  
 Ἀγεάνακτι πλόον διζημένῳ ἐς Μυτιλήναν  
 ὦρια πάντα γένοιτο, καὶ εὖπλοον ὄρμον ἴκοιτο.  
 κῆγ' ἄν τῆνο κατ' ἄμαρ ἀνήτινον ἢ ῥοδόεντα  
 ἢ καὶ λευκοῖων στέφανον περὶ κρατὶ φυλάσσω  
 τὸν Πτελεατικὸν οἶνον ἀπὸ κρατῆρος ἀφύξῳ 65  
 παρ πυρὶ κεκλιμένος, κύαμον δέ τις ἐν πυρὶ φρυξεί.  
 χά στιβὰς ἐσσεῖται πεπυκασμένα ἔστ' ἐπὶ πᾶχυν  
 κνύζα τ' ἀσφοδέλῳ τε πολυγνάμπτῳ τε σελίνῳ.  
 καὶ πίομαι μαλακῶς μεμνημένος Ἀγεάνακτος  
 αὐταῖσιν κυλίκεσσι καὶ ἐς τρύγα χεῖλος ἐρείδων. 70  
 αὐλησεῦντι δέ μοι δύο ποιμένες, εἷς μὲν Ἀχαρνεὺς,  
 εἷς δὲ Λυκαπῖτας· ὁ δὲ Τίτυρος ἐγγύθεν ἄσει,  
 ὥς ποκα τᾶς Ξενέας ἠράσσατο Δάφνις ὁ βούτας,  
 χῶς ὄρος ἄμφ' ἐπονεῖτο, καὶ ὥς δρύες αὐτὸν ἐθρήνευν,  
 Ἰμέρα αἶτε φύοντι παρ' ὄχθησιν ποταμοῖο, 75  
 εὔτε χιῶν ὥς τις κατετάκετο μακρὸν ὑφ' Αἴμον  
 ἢ Ἀθῶ ἢ Ῥοδόπαν ἢ Καύκασον ἐσχατῶντα.

ἄσει δ' ὥς ποκ' ἔδεκτο τὸν αἰπόλον εὐρέα λάρναξ  
 ζῶν ἐόντα κακαῖσιν ἀτασθαλίαισιν ἀνακτος,  
 ὥς τέ νιν αἰ σιμαὶ λειμωνόθε φέρβον ἰοῖσαι 80  
 κέδρον ἐς ἀδείαν μαλακοῖς ἀνθεσσι μέλισσαι,  
 οὐνεκά οἱ γλυκὺ Μοῖσα κατὰ στόματος χέε νέκταρ.  
 ὦ μακαριστὲ Κομάτα, τύ θην τάδε τερπνὰ πεπόνθεις,  
 καὶ τὸ κατεκλάσθης ἐς λάρνακα, καὶ τὸ μελισσᾶν  
 κηρία φερβόμενος ἔτος ὥριον ἐξεπόνασας. 85  
 αἶθ' ἐπ' ἐμεῦ ζωῖς ἐναρίθμιος ὠφελος εἶμεν,  
 ὥς τοι ἐγὼν ἐνόμουν ἀν' ὥρεα τὰς καλὰς αἴγας  
 φωνᾶς εἰσαῖων, τὸ δ' ὑπὸ δρυσὶν ἢ ὑπὸ πεύκαις  
 ἀδὺν μελισσόμενος κατεκέκλισο θεῖε Κομάτα.

Χῶ μὲν τόσσ' εἰπὼν ἀπεπαύσατο· τὸν δὲ μετ'  
 αὖθις 90  
 κήγῳ τοῖ' ἐφάμαν· “ Λυκίδα φίλε, πολλὰ μὲν ἄλλα  
 Νύμφαι κήμὲ δίδαξαν ἀν' ὥρεα βουκολέοντα  
 ἐσθλά, τά που καὶ Ζηνὸς ἐπὶ θρόνον ἀγαγε φάμα·  
 ἀλλὰ τόγ' ἐκ πάντων μέγ' ὑπείροχον, ᾧ τυ γεραίρειν  
 ἀρξεῦμ'· ἀλλ' ὑπάκουσον, ἐπεὶ φίλος ἔπλεο Μοῖσαις.”

## ΣΙΜΙΧΙΔΑΣ

Σιμιχίδα μὲν Ἐρωτες ἐπέπτарον· ἥ γὰρ ὁ δειλὸς  
 τόσσον ἐρᾷ Μυρτοῦς, ὅσον εἶαρος αἴγες ἐρᾶντι. 97  
 ὦρατος δ' ὁ τὰ πάντα φιλαίτατος ἀνέρι τήνφ  
 παιδὸς ὑπὸ σπλάγχνοισιν ἔχει πόθον. οἶδεν Ἄριστις,  
 ἐσθλὸς ἀνὴρ, μέγ' ἄριστος, ὃν οὐδέ κεν αὐτὸς ἀείδειν  
 Φοῖβος σὺν φόρμιγγι παρὰ τριπόδεσσι μεγαῖροι, 101  
 ὥς ἐκ παιδὸς Ἄρατος ὑπ' ὀστέον αἶθετ' ἔρωτι.  
 τὸν μοι Πάν, Ὀμόλας ἐρατὸν πέδον ὅστε λέλογχας,

85. ἐξεπόνασας p. k. : corr. Valck.

ἄκλητον κείνοιο φίλας ἐς χεῖρας ἐρείσας,  
 εἴτ' ἐστ' ἄρα Φιλῖνος ὁ μαλθακὸς εἴτε τις ἄλλος. 105  
 κῆν μὲν ταῦτ' ἔρδῃς ὦ Πᾶν φίλε, μή τί τυ παῖδες  
 Ἄρκαδιοὶ σκίλλαισιν ὑπὸ πλευράς τε καὶ ὤμους  
 τανίκα μαστίσδοιεν, ὅτε κρέα τυτθὰ παρείη·  
 εἰ δ' ἄλλως νεύσας, κατὰ μὲν χροᾶ πάντ' ὀνύχεσσι  
 δακνόμενος κνάσαιο καὶ ἐν κνίδαισι καθεύδοις, 110  
 εἴης δ' Ἡδωνῶν μὲν ἐν ὥρεσι χεῖματι μέσσω  
 Ἔβρον παρ ποταμὸν τετραμμένος ἐγγύθεν ἄρκτω,  
 ἐν δὲ θέρει πυμάτοισι παρ' Αἰθιόπεσσι νομεύοις  
 πέτρα ὑπο Βλεμύων, ὅθεν οὐκέτι Νεῖλος ὁρατός.  
 ὕμμες δ' Ὑετίδος καὶ Βυβλίδος ἀδὺν λιπόντες 115  
 νᾶμα καὶ Οἰκεῦντα, ξανθᾶς ἔδος αἰπὺν Διώνας,  
 ὦ μάλοισιν Ἔρωτες ἐρευθομένοισιν ὁμοῖοι,  
 βάλλετέ μοι τόξοισι τὸν ἡμερδεντα Φιλῖνον,  
 βάλλετ', ἐπεὶ τὸν ξεῖνον ὁ δύσμορος οὐκ ἐλεεῖ μεν.  
 καὶ δὴ μὰν ἀπίοιο πεπαίτερος, αἱ δὲ γυναῖκες 120  
 “αἰαῖ” φαντὶ “Φιλῖνε, τό τοι καλὸν ἄνθος ἀπορρεῖ.”  
 μηκέτι τοι φρουρέωμες ἐπὶ προθύροισιν Ἄρατε,  
 μηδὲ πύδας τρίβωμες· ὁ δ' ὄρθριος ἄλλον ἀλέκτωρ  
 κοκκύζων νάρκαισιν ἀνιαραῖσι διδοίη,  
 εἷς δ' ἀπὸ τᾶσδε φέριστε Μόλων ἀγχοιτο παλαίστρας,  
 ἄμμιν δ' ἀσυχία τε μέλοι γραία τε παρείη, 126  
 ἅτις ἐπιφθύζοισα τὰ μὴ καλὰ νόσφιν ἐρύκοι.

Τόσσ' ἐφάμαν· ὁ δέ μοι τὸ λαγωβόλον, ἀδὺν  
 γελάσας

ὥς πάρος, ἐκ Μοισᾶν ξεινήιον ὥπασεν εἶμεν.  
 χῶ μὲν ἀποκλίνας ἐπ' ἀριστερὰ τὰν ἐπὶ Πύξας 130  
 εἶρφ' ὁδόν, αὐτὰρ ἐγὼ τε καὶ Εὐκριτος ἐς Φρασιδάμω

116. Οἰκεῦντα schol. k: οἰκεύντες vulg.

στραφθέντες χῶ καλὸς Ἀμύντιχος ἐν τε βαθείαις  
 ἀδείας σχοίνοιο χαμευνίσιν ἐκλίνθημες  
 ἐν τε νεοτμάτοισι γεγαθότες οἶναρέοισι.  
 πολλαὶ δ' ἄμιν ὑπερθε κατὰ κρατὸς δονέοντο 135  
 αἵγειροι πετέλαι τε· τὸ δ' ἐγγύθεν ἱερὸν ὕδωρ  
 Νυμφᾶν ἐξ ἄντροιο κατειβόμενον κελάρυζε.  
 τοὶ δὲ ποτὶ σκιαραῖς ὁροδαμνίσιν αἰθαλίωνες  
 τέττιγες λαλαγεῦντες ἔχον πόνον· ἅ δ' ὀλολυγὼν  
 τηλόθεν ἐν πυκιναῖσι βάτων τρύξεσκεν ἀκάνθαις. 140  
 αἶδον κόρυδοι καὶ ἀκανθίδες, ἔστενε τρυγῶν,  
 πωτῶντο ξουθαὶ περὶ πίδακας ἀμφὶ μέλισσαι.  
 πάντ' ὥσδε θέρεος μάλα πίονος, ὥσδε δ' ὀπώρας.  
 ὄχναι μὲν παρ ποσσὶ, παρὰ πλευραῖσι δὲ μᾶλα  
 δαψιλέως ἄμιν ἐκυλίνδετο· τοὶ δ' ἐκέχυντο 145  
 ὄρπακες βραβίλοισι καταβρίθοντες ἔραζε·  
 τετράενες δὲ πίθων ἀπελύετο κρατὸς ἄλειφαρ.  
 Νύμφαι Κασταλίδες Παρνασίον αἵπος ἔχουσαι,  
 ἄρά γέ πα τοιόνδε Φόλῳ κατὰ λάινον ἄντρον  
 κρατῆρ' Ἑρακλῆι γέρων ἐστήσατο Χείρων; 150  
 ἄρά γέ πα τήνον τὸν ποιμένα τὸν ποτ' Ἀνάπῳ,  
 τὸν κρατερὸν Πολύφαμον, ὃς ὥρεσι νᾶας ἔβαλλε,  
 τοῖον νέκταρ ἔπεισε κατ' αὐλία ποσσὶ χορεῦσαι,  
 οἶον δὴ τόκα πῶμα διεκρανάσατε Νύμφαι  
 βωμῷ παρ Δάματρος ἀλφάδος; ἃς ἐπὶ σωρῷ 155  
 αὖθις ἐγὼ πᾶξαιμι μέγα πτύον, ἃ δὲ γελάσσαι  
 δράγματα καὶ μάκωνας ἐν ἀμφοτέραισιν ἔχουσα.

## VIII

ΒΟΥΚΟΛΙΑΣΤΑΙ ΔΑΦΝΙΣ ΚΑΙ  
ΜΕΝΑΛΚΑΣ

Δάφνιδι τῷ χαρίεντι συνήντετο βουκολέοντι  
 μᾶλα νέμων, ὥς φαντί, κατ' ὥρεα μακρὰ Μενάλκας.  
 ἄμφω τῷ ἥστην πυρροτρίχῳ, ἄμφω ἀνάβω,  
 ἄμφω συρίσδεν δεδαημένῳ, ἄμφω ἀείδεν.  
 πρᾶτος δ' ὦν ποτὶ Δάφνιν ἰδὼν ἀγόρευε Μενάλκας· 5  
 “μυκητᾶν ἐπίουρε βοῶν Δάφνι, λῆς μοι ἀεῖσαι;  
 φამί τυ νικασεῖν, ὅσσον θέλω αὐτὸς ἀείδων.”  
 τὸν δ' ἄρα χῶ Δάφνις τοιῷδ' ἀπαμείβετο μύθῳ·  
 “ποιμὴν εἰροπύκων οἴων συριγκτὰ Μενάλκα,  
 οὔποτε νικασεῖς μ', οὐδ' εἴ τι πάθοις τύγ' ἀείδων.” 10

## ΜΕΝΑΛΚΑΣ

χρήσδεις ὦν ἐσιδεῖν; χρήσδεις καταθεῖναι ἀεθλον;

## ΔΑΦΝΙΣ

χρήσδω τοῦτ' ἐσιδεῖν, χρήσδω καταθεῖναι ἀεθλον.

## ΜΕΝΑΛΚΑΣ

καὶ τίνα θησεύμεσθ', ὅτις ἀμὴν ἄρκιος εἴη;

## ΔΑΦΝΙΣ

μόσχον ἐγὼ θησῶ· τὸ δὲ θὲς ἰσομάτορα ἀμνόν.

## ΜΕΝΑΛΚΑΣ

οὐ θησῶ ποκα ἀμνόν, ἐπεὶ χαλεπὸς ὁ πατήρ μεν 15  
 χὰ μάτηρ, τὰ δὲ μᾶλα ποθέσπερα πάντ' ἀριθμεῦντι.

## ΔΑΦΝΙΣ

ἀλλὰ τί μὲν θησεῖς ; τί δὲ τὸ πλεόν ἐξεῖ ὁ νικῶν ;

## ΜΕΝΑΛΚΑΣ

σύριγγ' ἂν ἐπόησα καλὰν ἐγὼ ἐννεάφωνον,  
λευκὸν κηρὸν ἔχουσιν, ἴσον κάτω, ἴσον ἄνωθεν,  
ταύταν κατθείην, τὰ δὲ τῷ πατρὸς οὐ καταθησῶ. 20

## ΔΑΦΝΙΣ

ἦ μὲν τοι κήγῳ σύριγγ' ἔχω ἐννεάφωνον.  
λευκὸν κηρὸν ἔχουσιν, ἴσον κάτω, ἴσον ἄνωθεν.  
πρώαν νιν συνέπαξ'· ἔτι καὶ τὸν δάκτυλον ἀλγέω  
τοῦτον, ἐπεὶ κάλαμός με διασχισθεὶς διέτμαξεν.

## ΜΕΝΑΛΚΑΣ

ἀλλὰ τίς ἄμμε κρινεῖ ; τίς ἐπάκοος ἔσσεται ἀμέων ; 25

## ΔΑΦΝΙΣ

τῆνον πῶς ἐνταῦθα τὸν αἰπόλον ἦν καλέσωμες ;  
ὅ ποτὶ ταῖς ἐρίφοις ὁ κύων ὁ φάλαρος ὑλακτεῖ.

Χοὶ μὲν παῖδες ἄυσαν, ὁ δ' αἰπόλος ἦνθ' ἐπακούσαι.  
χοὶ μὲν παῖδες αἰδον, ὁ δ' αἰπόλος ἤθελε κρίνειν.  
πρᾶτος δ' ὦν αἶδε λαχὼν ἱκτὰ Μενάλκας, 30  
εἶτα δ' ἀμοιβαίαν ὑπελάμβανε Δάφνις ἀοιδάν.  
[βουκολικάν· οὕτω δὲ Μενάλκας ἄρξατο πρᾶτος.]

## ΜΕΝΑΛΚΑΣ

\* Ἀγκεα καὶ ποταμοί, θεῖον γένος, αἶ τι Μενάλκας  
πήποχ' ὁ συριγκτὰς προσφιλὲς ᾔσε μέλος,  
βόσκοιτ' ἐκ ψυχᾶς τὰς ἀμνάδας· ἦν δέ ποκ' ἐνθη 35  
Δάφνις ἔχων δαμάλας, μηδὲν ἔλασσον ἔχοι.

VIII. 26. πῶς k Meineke: πως vulg.  
Koechly.

32. Versum eiecit

## ΔΑΦΝΙΣ

κρᾶναι καὶ βοτάναι, γλυκερὸν φυτόν, αἵπερ ὁμοῖον  
 μουσίσδει Δάφνις ταῖσιν ἀηδονίσι,  
 τοῦτο τὸ βουκόλιον πιαίνετε· κῆν τι Μενάλκας  
 τεῖδ' ἀγάγη, χαίρων ἀφθονα πάντα νέμοι. 40

## ΜΕΝΑΛΚΑΣ

ἐνθ' οἷς, ἐνθ' αἴγες διδυματόκοι, ἐνθα μέλισσαι  
 σμήνεα πληροῦσιν, καὶ δρύες ὑψίτεραι,  
 ἐνθ' ὁ καλὸς Μίλων βαίνει ποσίν· αἱ δ' ἂν ἀφέρπη,  
 χῶ ποιμὴν ξηρὸς τηνόθι χαί βοτάναι.

## ΔΑΦΝΙΣ

παντᾷ ἔαρ, παντᾷ δὲ νομοί, παντᾷ δὲ γάλακτος 45  
 οὔθ' αὖτε πλήθουσιν, καὶ τὰ νέα τρέφεται,  
 ἐνθ' ἂ καλὰ παῖς ἐπινίσσεται· αἱ δ' ἂν ἀφέρπη,  
 χῶ τὰς βῶς βόσκων χαί βόες αὐότεραι.

## ΜΕΝΑΛΚΑΣ

ὦ τράγε, τῶν λευκῶν αἰγῶν ἄνερ, ὦ βάθος ὕλας  
 μυρίον, (ὦ σιμαὶ δεῦτ' ἐφ' ὕδωρ ἔριφοι) 50  
 ἐν τήνῳ γὰρ τῆνος· ἴθ' ὦ κόλε καὶ λέγε· Μίλων,  
 ὁ Πρωτεὺς φώκας καὶ θεὸς ὦν ἔνεμε.

## ΔΑΦΝΙΣ

μή μοι γὰρ Πέλοπος, μή μοι χρύσεια τάλαντα  
 εἶη ἔχειν, μηδὲ πρόσθε θέειν ἀνέμων·  
 ἀλλ' ὑπὸ τᾷ πέτρᾳ τᾷδ' ἄσομαι, ἀγκὰς ἔχων τυ, 55  
 σύννομα μᾶλ' ἐσορῶν, τὰν Σικελὰν ἐς ἄλλα.

## ΔΑΦΝΙΣ

δένδρεσι μὲν χειμῶν φοβερὸν κακόν, ὕδασι δ' αὐχμός,  
 ὄρνισιν δ' ὕσπλαγξ, ἀγροτέροις δὲ λῖνα,



ἀνδρὶ δὲ παρθενικᾶς ἀπαλᾶς πόθος. ὦ πάτερ ὦ Ζεῦ,  
οὐ μόνος ἡράσθην· καὶ τὸ γυναικοφίλας. 60

Ταῦτα μὲν ὦν δι' ἀμοιβαίων οἱ παῖδες ἄεισαν·  
τὰν πυμάταν δ' ὥδ' ἀν οὕτως ἐξᾶρχε Μενάλκας.

Φεῖδεν τᾶν ἐρίφων, φεῖδεν λύκε τᾶν τοκάδων μεν,  
μηδ' ἀδίκει μ', ὅτι μικκὸς ἐὼν πολλαῖσιν ὁμαρτέω.  
ὦ Λάμπουρε κύον, οὕτω βαθὺς ὕπνος ἔχει τυ; 65  
οὐ χρὴ κοιμᾶσθαι βαθέως σὺν παιδὶ νέμοντα.  
ταὶ δ' ὄϊες, μηδ' ὕμμες ὀκνεῖθ' ἀπαλᾶς κορέσασθαι  
ποίας· οὔτι καμῖσθ', ὅκκ' αὖ πάλιν ἄδε φύηται.  
σίττα νέμεσθε νέμεσθε, τὰ δ' οὔθατα πλήσατε πᾶσαι,  
ὥς τὸ μὲν ὥρνες ἔχωντι, τὸ δ' ἐς ταλάρως ἀποθῶμαι.

Δεύτερος αὖ Δάφνις λιγυρῶς ἀνεβάλλετ' αἰεῖδεν·  
Κῆμὲ γὰρ ἐκ τῶντρω σύνοφρυς κόρα ἐχθὲς ἰδοῖσα  
τὰς δαμάλας παρελᾶντα καλὸν καλὸν ἦμεν ἔφασκεν·  
οὐ μὰν οὐδὲ λόγον ἐκρίθην ἄπο, τῷμπικρον αὐτᾶ,  
ἀλλὰ κάτω βλέψας τὰν ἀμετέραν ὁδὸν εἶρπον. 75  
ἀδεῖ' ἂ φωνὰ τᾶς πόρτιος, ἀδὺ τὸ πνεῦμα·

[ἀδὺ δὲ χῶ μόνχος γαρύεται, ἀδὺ δὲ χά βῶς·]  
ἀδὺ δὲ τῷ θέρεος παρ' ὕδωρ ῥέον αἰθριοκοιτεῖν.  
τᾶ δρυὶ ταὶ βάλανοι κόσμος, τᾶ μαλίδι μᾶλα,  
τᾶ βοῖ δ' ἂ μόνχος, τῷ βουκόλῳ αἰ βόες αὐταί. 80

ᾧ οἱ παῖδες ἄεισαν, ὃ δ' αἰπόλος ὦδ' ἀγόρευεν·  
ἀδὺ τι τὸ στόμα τευ καὶ ἐφίμερος ὦ Δάφνι φωνά.  
κρέσσον μελπομένῳ τευ ἀκουέμεν ἢ μέλι λείχειν.  
λάζεο τὰς σύριγγας· ἐνίκασας γὰρ αἰεῖδων.

68. ὅκα πάλιν MSS.: corr. Meineke, Fritzsche, vid. iv. 21 notam:  
ὅκα κα J. A. Hartung. 72. κάμ' ἐκ τῷ ἄντρω MSS. hiatus vix  
tolerando: corr. Briggs et Hermann. 74. τῷμπικρον Meineke  
(p. 479): τὸν πικρὸν vulg. 77. Versum elecit Valckenaar. Huc  
ex ix. 7 translatus est. 82. τευ Hermann: τοι MSS.

αἰ δέ τι λῆς με καὶ αὐτὸν ἄμ' αἰπολέοντα διδάξαι, 85  
 τήναν τὰν μιτύλαν δωσῶ τὰ δίδακτρά τοι αἶγα,  
 ἅτις ὑπὲρ κεφαλᾶς αἰεὶ τὸν ἀμολγέα πληροῖ.

᾽Ως μὲν ὁ παῖς ἐχάρη καὶ ἀνάλατο καὶ πλατάγησε  
 νικάσας, οὕτως ἐπὶ ματέρι νεβρὸς ἄλοιτο.

ὥς δὲ κατεσμήχθη καὶ ἀνετράπετο φρένα λύπα 90  
 ὥτερος, οὕτω καὶ νύμφα γαμεθεῖσ' ἀκάχοιτο.  
 κῆκ τούτω πρᾶτος παρὰ ποιμέσι Δάφνις ἔγεντο,  
 καὶ Νύμφαν ἄκρηβος ἐὼν ἔτι Ναῖδα γᾶμεν.

## IX

ΒΟΥΚΟΛΙΑΣΤΑΙ ΔΑΦΝΙΣ ΚΑΙ  
 ΜΕΝΑΛΚΑΣ

[Βουκολιάζω Δάφνι, τὸ δ' ῥῥᾶς ἄρχεο πρᾶτος,  
 ῥῥᾶς ἄρχεο Δάφνι, συναψάσθω δὲ Μενάλκας,  
 μόσχως βουσὶν ὑφέντες, ὑπὸ στείραισι δὲ ταύρως.  
 χοὶ μὲν ἀμᾶ βόσκοιντο καὶ ἐν φύλλοισι πλανῶντο  
 μηδὲν ἀτιμαγελεύντες· ἐμὶν δὲ τὸ βουκολιάζω 5  
 ἐκτόθεν, ἄλλωθεν δὲ ποτικρίνοιτο Μενάλκας.]

## ΔΑΦΝΙΣ

Ἄδὺ μὲν ἁ μόσχος γαρύεται, ἀδὺ δὲ χά βοῦς,  
 ἀδὺ δὲ χά σύριγξ χά βουκόλος, ἀδὺ δὲ κήγῶν.  
 ἔστι δέ μοι παρ' ὕδωρ ψυχρὸν στιβάς, ἐν δὲ νένασται  
 λευκᾶν ἐκ δαμαλᾶν καλὰ δέρματα, τὰς μοι ἀπάσας 10  
 λίψ κόμαρον τρωγοίσας ἀπὸ σκοπιᾶς ἐτίναξ.

91. versus ut videtur corruptus: vide notas.

IX. 1-6. versus spurii et plane eiciendi.  
 ista parte': ἐμποθεν k: ἐκποθεν Briggs.

6. ἐκτόθεν 'ex

τῷ δὲ θέρευσ φρύγοντος ἐγὼ τόσσον μελεδαίνω,  
ὅσσον ἐρῶντε πατρὸς μύθων καὶ ματρὸς ἀκούειν.

Οὕτως Δάφνις ἄεισεν ἐμὶν, οὕτως δὲ Μενάλκας.

## ΜΕΝΑΛΚΑΣ

Αἴτνα μάτερ ἐμά, κῆγ' ὃν καλὸν ἄντρον ἐνοικέω 15  
κοίλαις ἐν πέτραισιν· ἔχω δέ τοι ὅσσ' ἐν ὀνείρῳ  
φαίνονται, πολλὰς μὲν δις, πολλὰς δὲ χιμαίρας,  
ὧν μοι πρὸς κεφαλῇ καὶ πρὸς ποσὶ κῶεα κεῖται.  
ἐν πυρὶ δὲ δρυὶν φ' ἁλῖα ζεῖ, ἐν πυρὶ δ' αὔαι  
φαγοὶ χειμαίνοντος· ἔχω δέ τοι οὐδ' ὅσον ὄραν 20  
χείματος ἢ νωδὸς καρύων ἀμύλοιο παρόντος.

Τοῖς μὲν ἐπεπλατάγησα καὶ αὐτίκα δῶρον ἔδωκα,  
Δάφνιδι μὲν κορύναν, τάν μοι πατρὸς ἔτρεφεν ἀγρός,  
αὐτοφυῆ, τὴν οὐδ' ἂν ἴσως μωμάσατο τέκτων,  
τῇν φ' δὲ στρόμβῳ καλὸν ὄστρακον, ὃ κρέας αὐτὸς 25  
σιτήθην πέτραισιν ἐν Ἰκαρίαισι δοκεύσας,  
πέντε ταμῶν πέντ' οὖσιν· ὃ δ' ἐγκαναχῆσατο κόχλῳ.

Βουκολικαὶ Μοῖσαι μάλα χαίρετε, φαίνετε δ' ὥδ' αὖ,  
τάς ποκ' ἐγὼ τήνοισι παρὼν ἄεισα νομεῦσι,  
μηκέτ' ἐπὶ γλώσσας ἄκρας ὀλοφυγγόνα φύσω. 30  
τέττιξ μὲν τέττιγι φίλος, μύρμακι δὲ μύρμαξ,  
ἴρηκες δ' ἴρηξιν, ἐμὶν δέ τε μοῖσα καὶ ὥδ' αὖ.  
τὰς μοι πᾶς εἴη πλείους δόμος. οὔτε γὰρ ὕπνος  
οὔτ' ἔαρ ἐξαπίνας γλυκερώτερον, οὔτε μελίσσαις  
ἄνθεα· τόσσον ἐμὶν Μοῖσαι φίλαι. οὐς μὲν ὀρεῦντι 35  
γαθεῦσαι, τοὺς δ' οὔτι ποτ' ὃν δαλήσατο Κίρκη.

13. ἐρῶντε Tour. : ἐρῶν τὸ k : ἐρῶντε vulg. : ἐρῶντα Junt. : ἐρῶντι  
πατρὸς μέλειται καὶ μ. ἀκ. Bücheler. 28 sqq. versus a pre-  
cedentibus seiunxi ; secundum eam rationem quam in notis  
exposui. 30. φύσω Graef. : φύσης vulg. μήπω pro verbo μηκέτ'  
coni. Ziegl., at vide notas. 36. γαθεῦσαι Brunck. : γαθεῦσι(ν) MSS.

## X

## ΕΡΓΑΤΙΝΑΙ Η ΘΕΡΙΣΤΑΙ

## ΜΙΛΩΝ

Ἐργατίνα βουκαῖε, τί νῦν ᾤζυρὲ πεπόνθεις;  
 οὐθ' ἐδν ὄγμον ἄγειν ὀρθὸν δύνα, ὥς τὸ πρὶν ἄγες,  
 οὐθ' ἅμα λαοτομεῖς τῷ πλατίον, ἀλλ' ἀπολείπη  
 ὥσπερ δις ποιμένας, ἅς τὸν πόδα κάκτος ἔτυψε.  
 ποῖός τις δείλαν τυ καὶ ἐκ μέσω ἄματος ἐσση, 5  
 ὃς νῦν ἀρχόμενος τᾶς αὐλακος οὐκ ἀποτρώγεις;

## ΒΑΤΤΟΣ

Μίλων ὄψαμάτα, πέτρας ἀπόκομμ' ἀτεράμνω,  
 οὐδαμά τοι συνέβα ποθέσαι τινὰ τῶν ἀπεδόντων;

## ΜΙΛΩΝ

οὐδαμά. τίς δὲ πόθος τῶν ἔκτοθεν ἐργάτα ἀνδρί;

## ΒΑΤΤΟΣ

οὐδαμά νυν συνέβα τοι ἀγρυπνήσαι δι' ἔρωτα; 10

## ΜΙΛΩΝ

μηδέ γε συμβαίη· χαλεπὸν χορίω κύνα γεῦσαι.

## ΒΑΤΤΟΣ

ἀλλ' ἐγὼ ὦ Μίλων ἔραμαι σχεδὸν ἐνδεκαταῖος.

## ΜΙΛΩΝ

ἐκ πίθω ἀντλείς δῆλον· ἐγὼ δ' ἔχω οὐδ' ἄλις ὄξος.

## ΒΑΤΤΟΣ

τοιγάρτοι πρὸ θυρᾶν μοι ἀπὸ σπόρω ἄσκαλα πάντα.

X. 5. δείλαν τυ k Hermann: δειλαῖε p Ziegl. alii.

## ΜΙΑΩΝ

τίς δέ τυ τᾶν παίδων λυμαίνεται ;

15

## ΒΑΤΤΟΣ

ἂ Πολυβώτα,

ἂ πρᾶν ἀμάντεσσι παρ' Ἰπποκίωνι ποταύλει.

## ΜΙΑΩΝ

εὔρε θεὸς τὸν ἀλιτρὸν· ἔχεις πάλαι ὧν ἐπεθύμεις.  
μάντις τοι τὰν νύκτα χροῖξεϊθ' ἂ καλαμαία.

## ΒΑΤΤΟΣ

μωμᾶσθαί μ' ἄρχη τύ· τυφλὸς δ' οὐκ αὐτὸς ὁ Πλούτος,  
ἀλλὰ καὶ ὠφρόντιστος Ἔρως. μὴ δὴ μέγα μυθεῦ. 20

## ΜΙΑΩΝ

οὐ μέγα μυθεῦμαι· τὸ μόνον κατάβαλλε τὸ λαόν,  
καί τι κόρας φιλικὸν μέλος ἀμβάλευ. ἄδιον οὐτῶς  
ἐργαξῇ· καὶ μὰν πρότερόν ποκα μουσικὸς ᾔσθη.

## ΒΑΤΤΟΣ

Μοῖσαι Πιερίδες, συναείσατε τὰν ῥαδινὰν μοι  
παῖδ'· ὧν γάρ χ' ἄψησθε θεαί, καλὰ πάντα ποεῖτε.  
Βομβύκα χαρίεσσα, Σύραν καλέοντί τυ πάντες, 26  
ἰσχνὰν ἀλιόκαυστον, ἐγὼ δὲ μόνος μελίχλωρον.  
καὶ τὸ ἶον μέλαν ἐστὶ καὶ ἂ γραπτὰ ὑάκινθος,  
ἀλλ' ἔμπας ἐν τοῖς στεφάνοις τὰ πρᾶτα λέγονται  
ἂ αἶξ τὰν κύτισον, ὁ λύκος τὰν αἶγα διώκει, 30  
ἂ γέρανός τ' ὠροτρον, ἐγὼ δ' ἐπὶ τὴν μεμάνημαι.  
αἰθέ μοι ᾗς, ὅσσα Κροῖσόν ποκα φαντὶ πεπᾶσθαι,  
χρῦσοι ἀμφότεροί κ' ἀνεκείμεθα τᾷ Ἀφροδίτῃ,  
τὼς αὐλὼς μὲν ἔχοισα καὶ ἡ ῥόδον ἡ μᾶλον τύ,

34. Text. k Ahrens : ἡ τύγε μᾶλον vulg., vid. Ziegl.

σχῆμα δ' ἐγὼ καὶ καινὰς ἐπ' ἀμφοτέροισιν ἀμύκλας.  
 Βομβύκα χαρίεσσ', οἳ μὲν πόδες ἀστράγαλοί τευς, 36  
 ἃ φωνὰ δὲ τρύχονος· τὸν μὰν τρόπον οὐκ ἔχω εἰπεῖν.

## ΜΙΑΩΝ

Ἦ καλὰς ἄμμι ποέων ἐλελήθει βοῦκος ἀοιδάς.  
 ὥς εὖ τὰν ιδέαν τᾶς ἁρμονίας ἐμέτρησεν.  
 ὦμοι τῷ πώγωνος, δν ἀλιθίως ἀνέφυσα. 40  
 θᾶσαι δὴ καὶ ταῦτα τὰ τῷ θείῳ Λιτυέρσα.

Δάματερ πολύκαρπε πολύσταχυ, τοῦτο τὸ λαὸν  
 εὐεργόν τ' εἶη καὶ κάρπιμον ὅττι μάλιστα.  
 Σφίγγετ' ἀμαλλοδέται τὰ δράγματα, μὴ παριών τις  
 εἴποι· “ σύκιναι ἄνδρες, ἀπώλετο χοῦτος ὁ μισθός.” 45  
 Ἐς βορέην ἄνεμον τᾶς κόρθυος ἃ τομὰ ὕμιν  
 ἢ ζέφυρον βλεπέτω· πιαίνεται ὁ στάχυς οὐτῶς.  
 Σῖτον ἀλοιῶντας φεύγειν τὸ μεσαμβρινὸν ὕπνον·  
 ἐκ καλάμας ἄχυρον τελέθει τημόσδε μάλιστα.  
 ἄρχεσθαι δ' ἀμῶντας ἐγειρομένῳ κορυδαλλῶ, 50  
 καὶ λήγειν εὐδοντος, ἐλινῦσαι δὲ τὸ καῦμα.  
 Εὐκτὸς ὁ τῷ βατράχῳ παῖδες βίος· οὐ μελεδαίνει  
 τὸν προπιεῖν ἐγχεῦντα· πάρεστι γὰρ ἄφθονον αὐτῷ.  
 Κάλλιον ὦπιμελητὰ φιλάργυρε τὸν φακὸν ἔψειν·  
 μὴ τι τάμης τὰν χεῖρα καταπρίων τὸ κύμινον. 55

Ταῦτα χρὴ μοχθεῦντας ἐν ἀλίῳ ἄνδρας αἰεῖδεν,  
 τὸν δὲ τεδὸν βουκαῖε πρέπει λιμηρὸν ἔρωτα  
 μυθίσδεν τᾷ ματρὶ κατ' εὐνὰν ὀρθρευοῖσα.

48-50. vulgatam exhibui, neque mutandum quicquam. 53.  
 τὸν τὸ πιεῖν vulg. : text. Ch.

## XI

## ΚΥΚΛΩΨ

Οὐδὲν πὸτ τὸν ἔρωτα πεφύκει φάρμακον ἄλλο  
 Νικία οὐτ' ἔγχριστον, ἐμὴν δοκεῖ, οὐτ' ἐπίπαστον,  
 ἢ ται Πιερίδες· κοῦφον δέ τι τοῦτο καὶ ἀδὺ  
 γίνετ' ἐπ' ἀνθρώποις, εὐρεῖν δ' οὐ ῥάδιόν ἐστι.  
 γινώσκειν δ' οἶμαί τυ καλῶς ἱατρὸν ἔοντα 5  
 καὶ ταῖς ἐννέα δὴ πεφιλάμενον ἔξοχα Μοῖσαις.  
 οὕτω γοῦν ῥάιστα διᾶγ' ὁ Κύκλωψ ὁ παρ' ἁμῖν,  
 ὠρχαῖος Πολύφαμος, ὅκ' ἦρατο τᾶς Γαλατείας,  
 ἄρτι γενειάσδων περὶ τὸ στόμα τὼς κροτάφως τε.  
 ἦρατο δ' οὐ μάλοις οὐδὲ ῥόδοις οὐδὲ κικίννοις, 10  
 ἀλλ' ὀρθαῖς μανίαις, ἀγέϊτο δὲ πάντα πάρεργα.  
 πολλὰκι ται δίες ποτὶ ταῦλιν αὐταὶ ἀπῆνθον  
 χλωρᾶς ἐκ βοτάνας· ὁ δὲ τὰν Γαλάτειαν αἰείδων  
 αὐτόθ' ἐπ' αἰόνος κατετάκετο φυκιοέσσας  
 ἐξ αὐτῶν, ἔχθιστον ἔχων ὑποκάριον ἔλκος 15  
 Κύπριδος ἐκ μεγάλας, τό οἱ ἥπατι πᾶξε βέλεμνον.  
 ἀλλὰ τὸ φάρμακον εὔρε, καθεζόμενος δ' ἐπὶ πέτρας  
 ὑψηλᾶς ἐς πόντον ὁρῶν αἰεide τοιαῦτα.  
 ὦ λευκὰ Γαλάτεια, τί τὸν φιλέοντ' ἀποβάλλῃ;  
 λευκοτέρα πακτᾶς ποτιδεῖν, ἀπαλωτέρα ἄρνός, 20  
 μύσχω γαυροτέρα, σφριγανωτέρα ὄμφακος ὠμᾶς.

XI. 10. οὐτὶ ῥόδοις οὐ μάλοις vulg.: corr. Ziegl. eo quod k. m. voluerunt restituto. 14. αὐτοῦ ἐπ' k: αὐτῶ vulg.: αὐτόθ' Ch.

21. σφριγανωτέρα Ziegl.: σφριγανωτέρα Call.: φιαρωτέρα vulg.: cf. Schol. k.

φοιτῆς δ' αὐθ' οὕτως, ὅκκα γλυκὺς ὕπνος ἔχη με,  
 οἷχῃ δ' εὐθὺς ἰοῖσ', ὅκκα γλυκὺς ὕπνος ἀνῆ με,  
 φεύγεις δ' ὥσπερ δις πολὺν λύκον ἀθρήσασα.  
 ἡράσθην μὲν ἔγωγα τεοῦς κόρα, ἀνίκα πρᾶτον 25  
 ἦνθες ἐμᾶ σὺν ματρὶ θέλοις' ὑακίνθινα φύλλα  
 ἐξ ὄρεος δρέψασθαι, ἐγὼ δ' ὁδὸν ἀγεμόνευον.  
 παύσασθαι δ' ἐσιδὼν τυ καὶ ὕστερον οὐδέ τί πα νῦν  
 ἐκ τήνῃ δύναμαι· τὴν δ' οὐ μέλει, οὐ μὰ Δί' οὐδέν.  
 γινώσκω χαρίεσσα κόρα, τίνος ὄνεκα φεύγεις· 30  
 ὄνεκά μοι λασία μὲν ὀφρῦς ἐπὶ παντὶ μετώπῳ  
 ἐξ ὥτ'ος τέταται ποτὶ θῶτερον ὥς μία μακρά,  
 εἷς δ' ὀφθαλμὸς ἔπεστι, πλατεία δὲ ρῖς ἐπὶ χεῖλει.  
 ἀλλ' οὗτος τοιοῦτος ἐὼν βοτὰ χίλια βόσκω,  
 κῆκ τούτων τὸ κράτιστον ἀμελγόμενος γάλα πίνω· 35  
 τυρὸς δ' οὐ λείπει μ' οὔτ' ἐν θέρει οὔτ' ἐν ὀπώρα,  
 οὐ χειμῶνος ἄκρω· ταρσοὶ δ' ὑπεραχθέες αἰεῖ.  
 συρίσδεν δ' ὥς οὔτις ἐπίσταμαι ὧδε Κυκλώπων,  
 τὴν τὸ φίλον γλυκύμαλον ἀμᾶ κῆμαυτὸν αἰίδων  
 πολλάκι νυκτὸς ἄωρί. τρέφω δέ τοι ἔνδεκα νεβρῶς  
 πάσας μηνοφόρως καὶ σκύμνως τέσσαρας ἄρκτων. 41  
 ἀλλ' ἀφίκευσο ποθ' ἀμέ, καὶ ἐξεῖς οὐδὲν ἔλασσον,  
 τὰν γλαυκὰν δὲ θάλασσαν ἔα ποτὶ χέρσον ὀρεχθεῖν.  
 ἄδιον ἐν τῶντρῳ παρ' ἐμὴν τὰν νύκτα διαξείς.  
 ἐντὶ δάφναι τηνεῖ, ἐντὶ ραδιναὶ κυπάρισσοι, 45  
 ἔστι μέλας κισσός, ἔστ' ἄμπελος ἃ γλυκύκαρπος,  
 ἔστι ψυχρὸν ὕδωρ, τό μοι ἃ πολυδένδρεος Αἴτνα  
 λευκᾶς ἐκ χιόνος ποτὸν ἀμβρόσιον προΐητι.  
 τίς κα τῶνδε θάλασσαν ἔχειν καὶ κύμαθ' ἔλοιτο;

33. ὕπεστι Warton : edd. complures.  
 μανοφόρους Schol. : corr. Fritzsche.

41. ἀμνοφόρως vulg.



αἰ δέ τοι αὐτὸς ἐγὼ δοκέω λασιώτερος ἤμεν, 50  
 ἐντὶ δρυὸς ξύλα μοι καὶ ὑπὸ σποδῷ ἀκάματον πῦρ.  
 καιόμενος δ' ὑπὸ τεύς καὶ τὰν ψυχὰν ἀνεχοίμαν  
 καὶ τὸν ἔν' ὀφθαλμόν, τῷ μοι γλυκερώτερον οὐδέν.  
 ὦμοι, ὃ τ' οὐκ ἔτεκέν μ' ἅ μάρτηρ βραγχί' ἔχοντα,  
 ὥς κατέδυν ποτὶ τὴν καὶ τὰν χέρα τευς ἐφίλασα, 55  
 αἰ μὴ τὸ στόμα λῆς, ἔφερον δέ τοι ἡ κρίνα λευκὰ  
 ἡ μάκων' ἀπαλὰν ἐρυθρὰ πλαταγώνι' ἔχουσιν.  
 ἀλλὰ τὰ μὲν θέρεος, τὰ δὲ γίνεται ἐν χειμῶνι,  
 ὥστ' οὐκ ἄν τοι ταῦτα φέρειν ἅμα πάντ' ἐδυνάθην.  
 νῦν μὰν ὦ κόριον, νῦν αὐτόγα νεῖν κε μάθοιμι, 60  
 αἰκά τις σὺν ναῖ πλέων ξένος ὧδ' ἀφίκηται,  
 ὥς εἰδῶ, τί ποθ' ἀδὺ κατοικεῖν τὸν βυθὸν ὕμμιν.  
 ἐξένθοις Γαλάτεια καὶ ἐξενθοῖσα λάθοιο  
 ὥσπερ ἐγὼ νῦν ὧδε καθήμενος οἴκαδ' ἀπενθεῖν.  
 ποιμαίνειν δ' ἐθέλοις σὺν ἐμὶν ἅμα καὶ γάλ' ἀμέλγειν  
 καὶ τυρὸν πᾶξαι τάμισον δριμεῖαν ἐνέισα. 66  
 ἅ μάρτηρ ἀδικεῖ με μόνα, καὶ μέμφομαι αὐτᾶ·  
 οὐδὲν πῆποχ' ὅλως ποτὶ τὴν φίλον εἶπεν ὑπέρ μεν,  
 καὶ ταῦτ' ἅμαρ ἐπ' ἅμαρ ὀρεῦσά με λεπτὸν ἔοντα.  
 φασὼ τὰν κεφαλὰν καὶ τὼς πόδας ἀμφοτέρως μεν 70  
 σφύζειν, ὥς ἀνιαθῇ, ἐπεὶ κήγὼν ἀνιῶμαι.  
 ὦ Κύκλωψ Κύκλωψ, πᾶ τὰς φρένας ἐκπεπτότασαι;  
 αἰκ' ἐνθὼν θαλάρως τε πλέκοις καὶ θαλλὸν ἀμάσας  
 ταῖς ἄρνεσσι φέροις, τάχα κα πολὺ μᾶλλον ἔχοις νῶν.  
 τὰν παρεοῖσαν ἀμελγε. τί τὸν φεύγοντα διώκεις; 75  
 εὐρησεῖς Γαλάτειαν ἴσως καὶ καλλίον' ἄλλαν.  
 πολλὰ συμπαῖσδέν με κόραι τὰν νύκτα κέλονται,

54. ὃ τ' scripsi: ὃτ' MSS.

60. Versus procul dubio corruptus: μεμαθεῖμαι m: γε μαθεῖμαι MSS. alii.

70. φασὼ vulg.: φλασὼ e m k.

74. τάχα καὶ MSS.: corr. Ahrens.

κιχλίζοντι δὲ πᾶσαι, ἐπεὶ κ' αὐταῖς ὑπακούσω  
 δῆλον δ' ὅτ' ἐν τῇ γῇ κήγώ τις φαίνομαι ἦμεν.

Οὕτω τοι Πολύφαμος ἐποίμαινεν τὸν ἔρωτα 80  
 μουσίσδων, ῥᾶον δὲ διαγ' ἢ εἰ χρυσὸν ἔδωκεν.

## XII

## ΑΙΤΗΣ

Ἥλυθες ὦ φίλε κοῦρε τρίτῃ σὺν νυκτὶ καὶ αἰοῖ;  
 ἦλυθες· οἱ δὲ ποθεῦντες ἐν ἡματι γηράσκουσιν.  
 ὅσπον ἔαρ χειμῶνος, ὅσπον μᾶλον βραβίλοιο  
 ἄδιον; ὅσπον δις σφετέρας λασιωτέρα ἄρνός,  
 ὅσπον παρθενικὴ προφέρει τριγάμοιο γυναικός, 5  
 ὅσπον ἐλαφροτέρῃ μύσχου νεβρός, ὅσπον ἀηδὼν  
 συμπάντων λιγύφωνος αἰοδοτάτῃ πετεηνῶν,  
 τόσπον ἔμ' εὐφρανας τὴν φανείς, σκιερὰν δ' ὑπὸ φαγὸν  
 ἀελίου φρύγοντος ὁδοιπόρος ἔδραμον ὥς τις.  
 εἴθ' ὁμαλοὶ πνεύσειαν ἐπ' ἀμφοτέροισιν Ἐρωτες 10  
 νῶιν, ἐπεσσομένοις δὲ γενοίμεθα πᾶσιν αἰοῖδᾶ.  
 θείῳ δὴ τινε τῷδε μετὰ προτέροισι γενέσθην  
 φῶθ', ὁ μὲν εἰσπνηλος, φαίη χ' ὠμυκλαϊᾶσδων,  
 τὸν δ' ἕτερον πάλιν ὥς κεν ὁ Θεσσαλὸς εἴποι αἶταν.  
 ἀλλήλους δ' ἐφίλησαν ἴσφ' ἑυγῶ. ἥ ῥα τότε ἦσαν 15  
 χρύσειοι πάλιν ἄνδρες, ὃ κἀντεφίλησ' ὁ φιληθείς."  
 εἰ γὰρ τοῦτο πάτερ Κρονίδα πέλοι, εἰ γὰρ ἀγήρω

79. ὅτ' scripsi: cf. v. 54: ὅτ' MSS.

XII. 12. θείῳ Meineke: διοῖ MSS. μετὰ προτ. Taylor: μέτ'  
 ἀμφοτέρ. vulg. 16. ὃ κἀντεφ. Ch.: ὅκ' ἀντεφ. vulg.: ὅτ' ἀντεφ.  
 Kiessl.

ἀθάνατοι, γενεαῖς δὲ διηκοσίαισιν ἔπειτα  
 ἀγγεῖλειεν ἐμοί τις ἀνέξοδον εἰς Ἀχέροντα·  
 “ ἡ σὴ νῦν φιλότῃς καὶ τοῦ χαρίεντος αἵτεω 20  
 πᾶσι διὰ στόματος, μετὰ δ’ ἡιθέοισι μάλιστα.”  
 ἀλλ’ ἦτοι τούτων μὲν ὑπέρτεροι Οὐρανῶνες  
 ἔσσονθ’ ὥς ἐθέλοντι. ἐγὼ δέ σε τὸν καλὸν αἰνέων  
 ψεύδεα ρίνδς ὑπερθεν ἀραιᾶς οὐκ ἀναφύσω.  
 ἦν γὰρ καὶ τι δάκῃς, τὸ μὲν ἀβλαβὲς εὐθὺς ἔθηκας, 25  
 διπλάσιον δ’ ὄνασας, ἔχων δ’ ἐπίμετρον ἀπῆνθον.  
 Νισαῖοι Μεγαρήες ἀριστεύοντες ἐρετμοῖς,  
 ὀλβιοὶ οἰκείοιτε, τὸν Ἀττικὸν ὥς περὶ ἄλλα  
 ξεῖνον ἐτιμήσασθε Διοκλέα τὸν φιλόπαιδα.  
 αἰεὶ οἱ περὶ τύμβον ἀολλέες εἴαρι πρᾶτφ 30  
 κοῦροι ἐριδμαίνοντι φιλήματος ἄκρα φέρεσθαι.  
 ὃς δέ κε προσμάξῃ γλυκερώτερα χεῖλεσι χεῖλη,  
 βριθόμενος στεφάνοισιν ἐὰν ἐς μητέρ’ ἀπῆνθεν.  
 ὀλβιος, ὅστις παισὶ φιλήματα κεῖνα διαιτᾷ.  
 ἦ που τὸν χαροπὸν Γανυμήδεα πόλλ’ ἐπιβωτᾷ 35  
 Λυδίῃ ἴσον ἔχειν πέτρῃ στόμα, χρυσὸν ὁποῖη  
 πεύθονται μὴ φαῦλος ἐτήτυμω ἀργυραμοιβό.

## XIII

## Υ Λ Α Σ

Οὐχ ἄμιν τὸν Ἔρωτα μόνοις ἔτεχ’, ὥς ἐδοκεῖμεν,  
 Νικία, ᾧ τινι τοῦτο θεῶν ποκα τέκνον ἔγεντο.

37. ἐτήτυμον MSS. : Text Ch. : τρέβοντες ἐτήτυμον Buech. : μὴ  
 φαῦλον ἔχη τύπον Wordsworth : quod cave accipias, non enim  
 signum quid sit sed metallum quale sit declarat lapis Lydius.

οὐχ ἅμῃν τὰ καλὰ πρᾶτοις καλὰ φαίνεται εἶμεν,  
 οἱ θνατοὶ πελόμεσθα, τὸ δ' αὖριον οὐκ ἐσορῶμες·  
 ἀλλὰ καὶ ὠμφιτρύωνος ὁ χαλκεοκάρδιος υἱός, 5  
 ὃς τὸν λῖν ὑπέμεινε τὸν ἄγριον, ἦρατο παιδός,  
 τῷ χαρίεντος Ὑλα, τῷ τὰν πλοκαμίδα φορεῦντος,  
 καὶ νιν πάντ' ἐδίδαξε πατὴρ ὥσει φίλον νιέα,  
 ὅσσα μαθὼν ἀγαθὸς καὶ ἀοίδιμος αὐτὸς ἔγεντο·  
 χωρὶς δ' οὐδέποκ' ἦς, οὗτ' εἰ μέσον ἄμαρ ὄροιτο, 10  
 οὗτ' ἄρ' ὅχ' ἅ λεύκιππος ἀνατρέχει ἐς Διὸς Ἀώς,  
 οὐδ' ὀπόκ' ὀρτάλιχοι μινυροὶ ποτὶ κοῖτον ὀρῶεν,  
 σεισαμένας πτερὰ ματρὸς ἐπ' αἰθαλδέντι πετεῦρφ,  
 ὥς αὐτῷ κατὰ θυμὸν ὁ παῖς πεποναμένος εἶη,  
 αὐτῷ δ' εὖ ἔλκων ἐς ἀλαθινὸν ἄνδρ' ἀποβαίη. 15  
 ἀλλ' ὅτε τὸ χρύσειον ἔπλει μετὰ κῶας Ἰήσων  
 Αἰσονίδας, οἱ δ' αὐτῷ ἀριστῆες συνέποντο  
 πασᾶν ἐκ πολλῶν προλελεγμένοι, ὦν ὀφελός τι,  
 ἵκετο χῶ ταλαεργὸς ἀνὴρ ἐς ἀφνειὸν Ἰωλκόν,  
 Ἄλκμῆνης υἱὸς Μιδεάτιδος ἡρώϊνης, 20  
 σὺν δ' αὐτῷ κατέβαινεν Ὑλας εὐεδρον ἐς Ἀργῷ,  
 ἅτις κυανεᾶν οὐχ ἤψατο συνδρομάδων ναῦς,  
 ἀλλὰ διεξάιξε—βαθὺν δ' εἰσέδραμε Φᾶσιν—  
 αἰετὸς ἐς μέγα λαῖτμα· ἀφ' οὗ τότε χοιράδες ἔσταν.  
 ἄμος δ' ἀντέλλοντι Πελειάδες, ἐσχατιαὶ δὲ 25  
 ἄρνα νέον βόσκοντι, τετραμμένου εἵαρος ἤδη,  
 τᾶμος ναυτιλίας μιμνάσκετο θεῖος ἄωτος  
 ἡρώων, κοίλαν δὲ καθιδρυνθέντες ἐς Ἀργῷ  
 Ἑλλάσποντον ἵκοντο νότῳ τρίτον ἄμαρ ἀέντι,

XIII. 10-12. οὗτ' . . . in minutiis Zieglerum secutus sum.  
 11. ἀνατρέχει Schaefer: ἀνατρέχει vulg. 24. ἐς Ch.: ὡς MSS.  
 vulg.

εἶσω δ' ὄρμον ἔθεντο Προποντίδος, ἔνθα Κιανῶν 30  
 αὔλακας εὐρύνοντι βόες τρίβοντες ἄροτρα.  
 ἐκβάντες δ' ἐπὶ θίνα κατὰ ζυγὰ δαῖτα πένοντο  
 δειελινοί, πολλοὶ δὲ μίαν στορέσαντο χαμεύναν.  
 λειμῶν γάρ σφιν ἔκειτο, μέγα στιβάδεσσιν ὄνειρα,  
 ἔνθεν βούτομον ὄξυ βαθύν τ' ἐτάμοντο κύπειρον. 35  
 κῶχθε Ὑπας ὁ ξανθὸς ὕδωρ ἐπιδόρπιον οἰσῶν  
 αὐτῷ θ' Ἡρακλῇ καὶ ἀστεμφεῖ Τελαμῶνι,  
 οἱ μίαν ἄμφω ἐταῖροι αἰεὶ δαίνυντο τράπεζαν,  
 χάλκεον ἄγγος ἔχων. τάχα δὲ κράναν ἐνόησεν  
 ἡμένῳ ἐν χώρῳ· περὶ δὲ θρύα πολλὰ πεφύκει, 40  
 κυάνεόν τε χελιδόνιον χλωρόν τ' ἀδίδαντον  
 καὶ θάλλοντα σέλινα καὶ εἰλιτενῆς ἄγρωστις.  
 ὕδατι δ' ἐν μέσσω Νύμφαι χορὸν ἀρτίζοντο,  
 Νύμφαι ἀκοίμητοι, δειναὶ θεαὶ ἀγροιώταις,  
 Εὐνείκα καὶ Μαλὶς ἔαρ θ' ὀρώσα Νύχεια, 45  
 ἦτοι ὁ κοῦρος ἐπέειχε ποτῷ πολυχανδέα κρωσσὸν  
 βάψαι ἐπειγόμενος, ταὶ δ' ἐν χερὶ πᾶσαι ἔφυσαν·  
 πασάων γὰρ ἔρως ἀπαλὰς φρένας ἐξεσόβησεν  
 Ἀργεῖφ ἐπὶ παιδί· κατήριπε δ' ἐς μέλαν ὕδωρ  
 ἀθρόος, ὥς ὅτε πυρσὸς ἀπ' οὐρανοῦ ἤριπεν ἀστήρ 50  
 ἀθρόος, ἐν πόντῳ, ναύταις δέ τις εἶπεν ἐταίροις·  
 “κουφότερ' ὧ παῖδες ποιείσθ' ὅπλα· πνευστικὸς οὖρος.”  
 Νύμφαι μὲν σφετέροις ἐπὶ γούνασι κοῦρον ἔχουσιν  
 δακρυόεντ' ἀγανοῖσι παρεψύχοντ' ἐπέεσσιν.  
 Ἀμφιτρωνιάδας δὲ ταρασσόμενος περὶ παιδί 55  
 ᾤχετο, μαιωτιστὶ λαβὼν εὐκαμπέα τόξα  
 καὶ ρόπαλον, τό οἱ αἰὲν ἐχάνδανε δεξιτερὴ χεῖρ.

48. ἐξεφόβησεν m corr. : ἐξεφηβόβησεν k : ἀμφεκάλυψεν vulg. :  
 text. Jacobs. 52 πνευστικός k : πλευστικός vulgo.

τρὶς μὲν Ὕλαν αὖσεν, ὅσον βαρὺς ἤρυγε λαιμός·  
 τρὶς δ' ἄρ' ὁ παῖς ὑπάκουσεν, ἀραιὰ δ' ἴκετο φωνὰ  
 ἐξ ὕδατος, παρεὼν δὲ μάλα σχεδὸν εἶδετο πόρρω. 60  
 ὥς δ' ὁπότε ἠυγένειος ἀπόπροθι λῖς ἐσακούσασθ',  
 νεβροῦ φθεγξαμένας τις ἐν οὔρεσιν ὠμοφάγος λῖς  
 ἐξ εὐνᾶς ἔσπενυσεν ἐτοιμοτάταν ἐπὶ δαῖτα·  
 Ἑρακλῆς τοιοῦτος ἐν ἀτρίπτουσιν ἀκάνθαις  
 παῖδα ποθῶν δεδόνητο, πολὺν δ' ἐπελάμβανε χῶρον.  
 σχέτλιοι οἱ φιλέοντες· ἀλώμενος ὅσος ἐμόγησεν 66  
 οὔρεα καὶ δρυμούς, τὰ δ' Ἰήσονος ὕστερα πάντ' ἦς.  
 ναὺς γέμεν ἄρμεν' ἔχοισα μετάρσια τῶν παρεόντων,  
 ἰστία δ' ἡμίθεοι μεσονύκτιον ἐξεκάθαιρον  
 Ἑρακλῆα μένοντες. ὁ δ' ἄ πόδες ἄγον ἐχώρει 70  
 μαινόμενος· χαλεπὸς γὰρ ἔσω θεὸς ἦπαρ ἄμυσσεν.  
 οὕτω μὲν κάλλιστος Ὕλας μακάρων ἀμιθρεῖται·  
 Ἑρακλῆην δ' ἥρωες ἐκερτόμεον λιποναύταν,  
 οὐνεκεν ἡρώησε τριακοντάζυγον Ἀργώ,  
 περὶ δ' ἐς Κόλχους τε καὶ ἄξενον ἴκετο Φᾶσιν. 75

## XIV

## ΚΥΤΝΙΣΚΑΣ ΕΡΩΣ Η ΘΥΩΝΙΧΟΣ.

## ΑΙΣΧΙΝΗΣ

Χαίρειν πολλὰ τὸν ἄνδρα Θυώνιχον.

## ΘΥΩΝΙΧΟΣ

ἀλλὰ τὸ ταῦτά,

Αἰσχίνα.

68. ναὺς μὲν k : corr. Hermann.

XIV. 1. τυ αὐτὸ a : τοι αὐτὰ k : alii alia : ἀλλὰ omnes : ἄλλα τοιαῦτα Ahrens (Ziegl. Hiller) : text. Ch.

## ΑΙΣΧΙΝΗΣ

ὡς χρόνιος.

## ΘΥΩΝΙΚΟΣ

χρόνιος; τί δέ τοι τὸ μέλημα;

## ΑΙΣΧΙΝΗΣ

πράσσομες οὐχ ὡς λῶστα Θυώνιχε.

## ΘΥΩΝΙΚΟΣ

ταῦτ' ἄρα λεπτός,

χῶ μύσταξ πολὺς οὗτος, ἀυσταλέοι δὲ κίκιννοι.

τοιοῦτος πρῶαν τις ἀφίκετο Πυθαγορικτάς,

5

ὠχρὸς κἀνυπόδητος· Ἀθηναῖος δ' ἔφατ' ἦμεν.

ἦρατο μὰν καὶ τήνος, ἐμὶν δοκεῖ, ὅπτῳ ἀλεύρω.

## ΑΙΣΧΙΝΗΣ

παῖσδεις ὠγάθ' ἔχων· ἐμὲ δ' ἄ χαρίεσσα Κυνίσκα

ὕβρισδει· λασῶ δὲ μανείς ποκά, θρίξ ἀνὰ μέσσον.

## ΘΥΩΝΙΚΟΣ

τοιοῦτος μὲν αἰεὶ τὸ φίλ' Αἰσχίνα, ἀσυχᾶ ὀξύς,

10

πάντ' ἐθέλων κατὰ καιρόν· ὁμως δ' εἶπον, τί τὸ καινόν.

## ΑΙΣΧΙΝΗΣ

ὠργεῖος κήγῳ καὶ ὁ Θεσσαλὸς ἱπποδιώκτας

Ἄπιδ καὶ Κλεύνικος ἐπίνομες ὁ στρατιώτας

ἐν χώρῳ παρ' ἐμίν. δύο μὲν κατέκοψα νεοσσῶς

θηλάζοντά τε χοῖρον, ἀνῶξα δὲ βίβλινον αὐτοῖς

15

εὐώδη, τετόρων ἐτέων, σχεδὸν ὡς ἀπὸ λανῶ.

βολβὸς κτεῖς κοχλίας ἐξηρέθη. ἥς πότος ἀδύς.

ἤδη δὲ προϊόντος, ἔδοξ' ἐπιχείσθαι ἄκρατον

ᾧτινος ἤθελ' ἕκαστος· ἔδει μόνον ᾧτινος εἰπεῖν.

10. ἀσύχα k: corr. Ahrens: ἄσυχος vulg.  
κοχλ. vulg.: corr. Wordsw.

17. βολβός τις

ἄμμες μὲν φωνεῦντες ἐπίνομες, ὡς ἐδέδοκτο· 20  
 ἃ δ' οὐδὲν παρεόντος ἔμευ. τίν' ἔχειν με δοκεῖς νοῦν;  
 “οὐ φθεγξῇ; λύκον εἶδες.” ἔπαιξέ τις. “ὡς σοφός”  
 εἶπε,

κῆφᾱπτ'· εὐμαρέως κεν ἀπ' αὐτᾱς καὶ λύχνον ἄψας.  
 ἔστι Λύκος, Λύκος ἐστί, Λάβα τῷ γείτονος υἱός,  
 εὐμάκης ἀπαλός, πολλοῖς δοκέων καλὸς ἦμεν. 25  
 τοῦτω τὸν κλύμενον κατετάκετο τήνον ἔρωτα.  
 χάμιν τοῦτο δι' ὥτὸς ἔγεντό ποθ' ἀσυχᾶ οὕτως·  
 οὐ μὰν ἐξήταξα μάταν εἰς ἄνδρα γενειῶν.  
 ἦδη δ' ὦν πόσιος τοὶ τέσσαρες ἐν βάθει ἦμες,  
 χῶ Λαρισαῖος “τὸν ἐμὸν Λύκον” ᾔδεν ἀπ' ἀρχᾱς, 30  
 Θεσσαλικόν τι μέλισμα, κακαὶ φρένες· ἃ δὲ Κυνίσκα  
 ἔκλαι' ἐξαπίνας θαλερώτερον ἢ παρὰ ματρὶ  
 παρθένος ἐξαέτης κόλπῳ ἐπιθυμήσασα.  
 τᾱμος ἐγώ, τὸν ἴσαις τὴν Θυνώνιχε, πύξ ἐπὶ κόρρας  
 ἦλασα, κάλλαν αὖθις. ἀνειρύσασα δὲ πέπλῳς 35  
 ἔξω ἀπώχετο θᾶσσον. “ἐμὸν κακόν, οὐ τοι ἀρέσκω;  
 ἄλλός τοι γλυκίων ὑποκόλπιος; ἄλλον ἰοῖσα  
 θάλπε φίλον. τήνφ τὰ σὰ δάκρυα μᾶλα ρέοντι.”  
 μάστακα δοῖσα τέκνοισιν ὑπωροφίοισι χελιδῶν  
 ἄψορρον ταχινὰ πέτεται βίον ἄλλον ἀγείρειν· 40  
 ὦκυτέρα μαλακᾱς ἀπὸ δίφρακος ἔδραμε τήνα  
 ἰθὺ δι' ἀμφιθύρῳ καὶ δικλίδος, ᾗ πόδες ἄγον.  
 αἰνός θην λέγεταί τις· ἔβα τάχα ταῦρος ἀν' ὕλαν.  
 εἵκατι· ταὶ δ' ὀκτώ, ταὶ δ' ἐννέα, ταὶ δὲ δέκ' ἄλλαι,  
 σάμερον ἐνδεκάτα, ποτίθει δύο, καὶ δύο μῆνες, 45

39. δᾱῖσα Medenbach-Wakker: δ' οἶα vulg., quod ita servat  
 Paley ut lacunam ante v. 40 statuat. 43. ἔβα καὶ ταῦρος  
 vulg.: ἔβα κένταυρος k p edd. rec. ; text. Graefe.



ἐξ ὧ ἀπ' ἀλλήλων. οὐδ' εἰ Θρακιστὶ κέκαρμαι,  
οἶδε. Λύκος νῦν πάντα, Λύκῳ καὶ νυκτὸς ἀνῶγκται.  
ἄμμες δ' οὔτε λόγῳ τινὸς ἄξιοι οὔτ' ἀριθμητοί,  
δύστηνοι Μεγαρῆες ἀτιμοτάτῃ ἐνὶ μοίρῃ.  
κεῖ μὲν ἀποστέρξαιμι, τὰ πάντα κεν εἰς δέον ἔρποι. 50  
νῦν δὲ πόθεν; μῦς, φαντὶ Θυώνιχε, γεύμεθα πίσσας.  
χῶτι τὸ φάρμακόν ἐστιν ἀμηχανέοντος ἔρωτος,  
οὐκ οἶδα. πλὰν Σῖμος ὁ τᾶς Ἐπιχάλκῳ ἐρασθεῖς  
ἐκπλεύσας ὑγιῆς ἐπανήλθ', ἐμὸς ἀλικιώτας.  
πλευσοῦμαι κήγῳ διαπόντιος, οὔτε κάκιστος 55  
οὔτε πρᾶτος ἴσως, ὁμαλὸς δέ τις ὁ στρατιώτας.

## ΘΥΩΝΙΚΟΣ

ᾧφελε μὰν χωρεῖν κατὰ νοῦν τεόν, ὧν ἐπεθύμεις  
Αἰσχίνα. εἰ δ' οὕτως ἄρα τοι δοκεῖ ὥστ' ἀποδαμεῖν,  
μισθοδότας Πτολεμαῖος ἐλευθέρῳ οἷος ἄριστος,

## ΑΙΣΧΙΝΗΣ

τᾶλλα δ' ἀνὴρ ποῖός τις ἐλευθέρῳ οἷος ἄριστος; 60

## ΘΥΩΝΙΚΟΣ

εὐγνώμων, φιλόμουσος, ἐρωτικός, εἰς ἄκρον ἀδύς,  
εἰδὼς τὸν φιλέοντα, τὸν οὐ φιλέοντ' ἔτι μᾶλλον,  
πολλοῖς πολλὰ διδούς, αἰτεύμενος οὐκ ἀνανεύων  
οἷα χρὴ βασιλῇ· αἰτεῖν δὲ δεῖ οὐκ ἐπὶ παντὶ  
Αἰσχίνα. ὥστ' εἴ τοι κατὰ δεξιὸν ὦμον ἀρέσκει 65  
λῶπος ἄκρον περονᾶσθαι, ἐπ' ἀμφοτέροισι δὲ βεβακὼς  
τολμασεῖς ἐπιόντα μένειν θρασὺν ἀσπιδιώταν,  
ᾧ τάχος εἰς Αἴγυπτον. ἀπὸ κροτάφων πελόμεσθα  
πάντες γηραλέοι, καὶ ἐπισχερῶ ἐς γένυν ἔρπει  
λευκαίνων ὁ χρόνος· ποιεῖν τι δεῖ, ἅς γόνυ χλωρόν. 70

## XV

## ΣΥΡΑΚΟΤΣΙΑΙ Η ΑΔΩΝΙΑΖΟΤΣΑΙ

ΓΟΡΓΩ

Ἔνδοι Πραξινόα;

ΠΡΑΞΙΝΟΑ

Γοργοῖ φίλα, ὥς χρόνῳ. ἔνδοι.  
 θαυμ' ὅτι καὶ νῦν ἦνθες. ὄρη δίφρον Εὐνόα αὐτῇ.  
 ἔμβαλε καὶ ποτίκρανον.

ΓΟΡΓΩ

ἔχει κάλλιστα.

ΠΡΑΞΙΝΟΑ

καθίζειν.

ΓΟΡΓΩ

ὦ τᾶς ἀλεμάτω ψυχᾶς· μόλις ὕμιν ἐσώθην  
 Πραξινόα πολλῶ μὲν ὄχλῳ, πολλῶν δὲ τεθρίππων. 5  
 παντᾶ κρηπίδες, παντᾶ χλαμυδηφόροι ἄνδρες·  
 ἂ δ' ὁδὸς ἄτρυτος· τὴ δ' ἐκαστάτῳ ὅσσον ἀποικεῖς.

ΠΡΑΞΙΝΟΑ

ταῦθ' ὁ πάραρος τῆνος ἐπ' ἔσχατα γᾶς ἔλαβ' ἐνθῶν  
 ἰλεόν, οὐκ οἴκησιν, ὅπως μὴ γείτονες ὤμες  
 ἀλλάλαις, ποτ' ἔριν, φθονερὸν κακόν, αἰὲν ὁμοῖος. 10

ΓΟΡΓΩ

μὴ λέγε τὸν τεδν ἄνδρα φίλα Δίκωνα τοιαῦτα,  
 τῷ μικρῷ παρεόντος· ὄρη γύναι, ὥς ποθορῇ τυ.  
 θάρσει Ζωπυρίων, γλυκερὸν τέκος· οὐ λέγει ἀπφῦν.

XV. 4. ἀλεμάτω Scaliger: ἀδεμάτω k: ἀδαμάτου p. 7. ἐκαστέρῳ  
 ἔμ' k: ἐκαστοτέρῳ ἔμ' vulg.: ἐκαστέρῳ ὦ μέλ' Meineke: text. Ch.

## ΠΡΑΞΙΝΟΑ

αἰσθάνεται τὸ βρέφος, ναὶ τὰν πότνιαν.

## ΓΟΡΓΩ

καλὸς ἀπφῦς.

## ΠΡΑΞΙΝΟΑ

ἀπφῦς μὰν τήνος τὰ πρόαν (λέγομες δὲ πρόαν θην 15  
πάντα) νίτρον καὶ φῦκος ἀπὸ σκανᾶς ἀγοράσδων  
ῆνθε φέρων ἄλας ἄμμιν, ἀνὴρ τρισκαιδεκάπηχυσ.

## ΓΟΡΓΩ

χῶμος ταῦτᾱ ἔχει, φθόρος ἀργυρίῳ, Διοκλείδας·  
ἐπταδράχμῳς κυνάδας, γραιᾶν ἀποτίλματα πηρᾶν,  
πέντε πόκῳς ἔλαβ' ἐχθές, ἅπαν ρύπον, ἔργον ἐπ'  
ἔργῳ. 20

ἀλλ' ἴθι τῶμπέχονον καὶ τὰν περονατρίδα λάξευ.  
βᾶμες τῷ βασιλῆος ἐς ἀφνειῷ Πτολεμαίῳ  
θασόμεναι τὸν Ἄδωνιν· ἀκούω χρῆμα καλόν τι  
κοσμεῖν τὰν βασιλίσσαν.

## ΠΡΑΞΙΝΟΑ

ἐν ὀλβίῳ ὀλβια πάντα.

## ΓΟΡΓΩ

ὦν ἴδες, ὦν εἶπες καὶ ἰδοῖσα τὸ τῷ μὴ ἰδόντι. 25  
ἔρπειν ὥρα κ' εἴη.

## ΠΡΑΞΙΝΟΑ

ἀεργοῖς αἰὲν ἑορτά.

Εὐνόα, αἶρε τὸ νῆμα καὶ ἐς μέσον αἰνόθρυπτε  
θες πάλιν. αἱ γαλέαι μαλακῶς χρῆζοντι καθεύδειν·  
κινεῦ δὴ, φέρε θᾶσσον ὕδωρ. ὕδατος πρότερον δεῖ.

18. τοῦτᾱ Ahrens: ταῦτά γ' vulg.: ταῦτ' k. 27. νᾶμα MSS.:  
corr. Kärcher.

ἃ δὲ σμάμα φέρει. δὸς ὅμως. μὴ δὴ πολὺ ἄπληστε.  
 ἔγχει ὕδωρ. δύστανε, τί μεν τὸ χιτῶνιον ἄρδεις; 31  
 παῦε. ὀκοῖα θεοῖς ἐδόκει, τοιαῦτα νένιμμαι.  
 ἃ κλᾶξ τᾶς μεγάλας πᾶ λάρνακος; ὧδε φέρ' αὐτάν.

## ΓΟΡΓΩ

Πραξινόα, μάλα τοι τὸ καταπτυχὲς ἐμπερόναμα  
 τοῦτο πρόπει· λέγε μοι, πρόσσω κατέβα τοι ἀφ' ἰστῶ;

## ΠΡΑΞΙΝΟΑ

μὴ μνάσῃς Γοργοῦ· πλέον ἀργυρίῳ καθαρῷ μνᾶν 36  
 ἢ δύο· τοῖς δ' ἔργοις καὶ τὰν ψυχὰν ποτέθηκα.

## ΓΟΡΓΩ

ἀλλὰ κατὰ γνώμαν ἀπέβα τοι.

## ΠΡΑΞΙΝΟΑ

τοῦτο κάλ' εἶπες.

τῶμπέχονον φέρε μοι καὶ τὰν θολίαν κατὰ κόσμον  
 ἀμφίθες. οὐκ ἄξῳ τυ τέκνον. μορμῷ, δάκνει ἵππος.  
 δάκρυ', ὅσσα θέλεις, χωλὸν δ' οὐ δεῖ τυ γενέσθαι. 41  
 ἔρπωμες. Φρυγία, τὸν μικκὸν παῖσδε λαβοῖσα,  
 τὰν κύν' ἔσω κάλεσον, τὰν αὐλείαν ἀπόκλαξον.—  
 ὦ θεοί, ὅσσοις ὄχλος. πῶς καὶ πόκα τοῦτο περᾶσαι  
 χρὴ τὸ κακόν; μύρμακες ἀνάριθμοι καὶ ἄμετροι. 45  
 πολλά τοι ὦ Πτολεμαίε πεποιήται καλὰ ἔργα,  
 ἐξ ὧ ἐν ἀθανάτοις ὁ τεκῶν· οὐδεὶς κακοεργὸς  
 δαλεῖται τὸν ἰόντα παρέρπων Αἰγυπτιστί,  
 οἷα πρὶν ἐξ ἀπάτας κεκροτημένοι ἄνδρες ἔπαισδον,  
 ἀλλάλοις ὁμαλοί, κακὰ παίγνια, πάντες ἐρειοί. 50

30. ἃ δὲ σμάμα Hermann: ἀδδσνᾶμα k: ἃδ' ὡς νᾶμα Iunt. 37.  
 ποτέθηκα Valcken.: προτέθεικα vel -ηκα MSS. 41. δάκρυε MSS.:  
 corr. Porson.

ἀδίστα Γοργοί, τί γενοίμεθα; τοὶ πολεμισταὶ  
 ἵπποι τῷ βασιλῆος. ἄνερ φίλε, μή με πατήσης.  
 ὀρθὸς ἀνέστα ὁ πυρρὸς· ἴδ' ὡς ἄγριος. κυνοθαρσῆς  
 Εὐνόα, οὐ φευξῇ; διαχρησείται τὸν ἄγοντα.  
 ὦνάθην μεγάλως, ὅτι μοι τὸ βρέφος μένει ἔνδον. 55

ΓΟΡΓΩ

θάρσει Πραξινόα· καὶ δὴ γεγενήμεθ' ὀπισθεν,  
 τοὶ δ' ἔβαν ἐς χώραν.

ΠΡΑΞΙΝΟΑ

καὐτὰ συναγείρομαι ἤδη.  
 ἵππον καὶ τὸν ψυχρὸν ὄφιν τὰ μάλιστα δεδοίκω  
 ἐκ παιδός. σπεύδωμες· ὄχλος πολὺς ἄμμιν ἐπιρρεῖ.

ΓΟΡΓΩ

ἐξ αὐλᾶς ὦ μάτερ; 60

ΓΡΑΥΣ

ἐγὼν ὦ τέκνα.

ΓΟΡΓΩ

παρενθεῖν

εὐμαρές;

ΓΡΑΥΣ

ἐς Τροίαν πειρώμενοι ἦνθον Ἀχαιοί,  
 καλλίστα παίδων· πείρα θην πάντα τελεῖται.

ΓΟΡΓΩ

χρησμός ἃ πρεσβύτες ἀπώχετο θεσπίξασα.

ΠΡΑΞΙΝΟΑ

πάντα γυναῖκες ἴσαντι, καὶ ὡς Ζεὺς ἡγάγεθ' Ἥρην.

ΓΟΡΓΩ

θᾶσαι Πραξινόα, περὶ τὰς θύρας ὅσος ὄμιλος. 65

## ΠΡΑΞΙΝΟΑ

θεσπέσιος. Γοργοί, δὸς τὰν χέρα μοι· λάβε καὶ τὴν  
 Εὐνόα Εὐτυχίδος· πότεχ' αὐτῇ, μή τι πλαναθῇς.  
 πᾶσαι ἄμ' εἰσένθωμες· ἀπρίξ ἔχει Εὐνόα ἁμῶν.  
 οἷμοι δειλαία, δίχα μεν τὸ θερίστριον ἤδη  
 ἔσχισται Γοργοί. πὸτ τῷ Διός, εἴτι γένοιο 70  
 εὐδαίμων ὠνθρωπε, φυλάσσεο τῷμπέχονόν μεν.

## ΞΕΝΟΣ

οὐκ ἐπ' ἐμὴν μέν, ὅμως δὲ φυλαξεύμαι·

## ΠΡΑΞΙΝΟΑ

ὄχλος ἄθρως.

ὠθεῖνθ' ὥσπερ ὕες.

## ΞΕΝΟΣ

θάρσει γύναι· ἐν καλῷ εἰμές.

## ΠΡΑΞΙΝΟΑ

κεῖς ὥρας κῆπειτα φίλ' ἀνδρῶν ἐν καλῷ εἵης  
 ἄμμε περιστέλλων. χρηστῷ κῶκτίρμονος ἀνδρός. 75  
 φλίβεται Εὐνόα ἅμιν· ἄγ' ὦ δειλὰ τὴν βιάζευ.  
 κάλλιστ'· ἔνδοι πᾶσαι, ὃ τὰν νυὸν εἴπ' ἀποκλάξας.

## ΓΟΡΓΩ

Πραξινόα, πόταγ' ὦδε. τὰ ποικίλα πρᾶτον ἄθρησον,  
 λεπτὰ καὶ ὡς χαρίεντα· θεῶν περονάματα φασεῖς.

## ΠΡΑΞΙΝΟΑ

πότνι' Ἀθαναία, ποῖαί σφ' ἐπόνασαν ἔριθοι, 80  
 ποῖοι ζωογράφοι τὰκριβέα γράμματα' ἔγραψαν.  
 ὡς ἔτυμ' ἐστάκαντι, καὶ ὡς ἔτυμ' ἐνδινεύντι,  
 ἔμψυχ', οὐκ ἐνυφαντά. σοφόν τοι χρῆμ' ὠνθρωπος.

72. φυλαξεύμαι D: -όμαι k. ὄχλος ἄθρως m: idem voluit k, vid.  
 notas: ἀθρόος ὄχλος vulg.

αὐτὸς δ' ὥς θαητὸς ἐπ' ἀργυρέας κατὰκειται  
κλισμῶ, πρᾶτον ἴουλον ἀπὸ κροτάφων καταβάλλον,  
ὁ τριφίλητος Ἄδωνις, ὃ κῆν Ἀχέροντι φιλεῖται. 86

## ΕΤΕΡΟΣ ΞΕΝΟΣ

παύσασθ' ὦ δύσταντοι, ἀνάνυτα κωτίλλοισαι  
τρυγόνες. ἐκκναισεῦντι πλατειάσδοισαι ἅπαντα.

## ΓΟΡΓΩ

μᾶ, πόθεν ὄνθρωπος; τί δὲ τίν, εἰ κωτίλαι εἰμές;  
πασάμενος ἐπίτασσε. Συρακοσίαις ἐπιτάσσεις; 90  
ὥς δ' εἰδῆς καὶ τοῦτο· Κορίνθιαι εἰμές ἄνωθεν,  
ὥς καὶ ὁ Βελλεροφῶν· Πελοποννασιστὶ λαλεῦμες·  
δωρίσδεν δ' ἔξεστι δοκῶ τοῖς Δωριέεσσι.

## ΠΡΑΞΙΝΟΑ

μὴ φύη Μελιτῶδες δς ἀμῶν καρτερὸς εἴη,  
πλὰν ἐνός. οὐκ ἀλέγω μὴ μοι κενεὰν ἀπομάξης. 95

## ΓΟΡΓΩ

σιγαῖ Πραξινόα· μέλλει τὸν Ἄδωνιν αἰδεῖν  
ἀ τᾶς Ἀργείας θυγάτηρ πολυίδρις αἰιδός,  
ἄτις καὶ πέρυσιν τὸν ἰάλεμον ἀρίστευσε.  
φθεγξέϊται τι σάφ' οἶδα καλόν· διαθρύπτεται ἤδη.

## ΓΥΝΗ ΑΟΙΔΟΣ

Δέσποιν', ἀ Γολγῶς τε καὶ Ἰδάλιον ἐφίλασας 100  
αἰπεινάν τ' Ἐρύκαν, χρυσῷ παίξοις Ἀφροδίτα·  
οἶόν τοι τὸν Ἄδωνιν ἀπ' ἀενάω Ἀχέροντος  
μηνὶ δυωδεκάτῳ μαλακαὶ πόδας ἄγαγον ὦραι.  
βάρδισται μακάρων ὦραι φίλαι, ἀλλὰ ποθεῖναι  
ἔρχονται πάντεσσι βροτοῖς αἰεὶ τι φορεῦσαι. 105

98. πέρυν Ahrens: πέρχην k: Σπέρχιν vulg.: πέρυσιν Reiske.

Κύπρι Διωναία, τὸ μὲν ἀθανάταν ἀπὸ θνατᾶς,  
 ἀνθρώπων ὡς μῦθος, ἐποίησας Βερενίκαν,  
 ἀμβροσίαν ἐς στήθος ἀποστάξασα γυναικός·  
 τὴν δὲ χαριζομένα, πολυώνυμε καὶ πολύναιε,  
 ἃ Βερενικεία θυγάτηρ Ἑλένα εἰκυῖα 110  
 Ἄρσινδᾶ πάντεσσι καλοῖς ἀτιτάλλει Ἄδωνιν.  
 παρ μέν οἱ ὦρια κείται, ὅσα δρυὸς ἄκρα φέρονται,  
 παρ δ' ἀπαλοὶ κᾶποι πεφυλαγμένοι ἐν ταλαρίσκοις  
 ἀργυρέοις, Συρίῳ δὲ μύρῳ χρύσει' ἀλάβαστρα.  
 εἶδατα δ' ὅσσα γυναῖκες ἐπὶ πλαθάνῳ πονέονται, 115  
 ἄνθεα μίσγοισαι λευκῷ παντοῖα μαλεύρῳ,  
 ὅσσά τ' ἀπὸ γλυκερῷ μέλιτος τά τ' ἐν ὑγρῷ ἐλαίῳ,  
 πάντ' αὐτῷ πετεηνὰ καὶ ἐρπετὰ τεῖδε πάρεστι.  
 χλωραὶ δὲ σκιάδες μαλακῷ βρίθοντι ἀνήθῳ ✕  
 δέδμανθ'· οἱ δέ τε κῶροι ὑπερπωτῶνται Ἐρωτες, 120  
 οἷοι ἀηδονιδῆες ἀεζομενᾶν ἐπὶ δένδρων  
 πωτῶνται πτερύγων πειρώμενοι ὄζον ἀπ' ὄζῳ.  
 ὦ ἔβενος, ὦ χρυσός, ὦ ἐκ λευκῷ ἐλέφαντος  
 αἰετοὶ οἶνοχόον Κρονίδα Διὶ παῖδα φέροντες.  
 “πορφύρειοι δὲ τάπητες ἄνω μαλακώτεροι ὕπνω,” 125  
 ἃ Μίλατος ἐρεῖ χά τὰν Σαμίαν κατά βόσκων·  
 ἔστρωται κλίνα τῷ Ἀδώνιδι τῷ καλῷ ἄλλα.  
 τὰν μὲν Κύπρις ἔχει, τὰν δ' ὁ ῥοδόπαχυς Ἄδωνις  
 ὀκτωκαιδεκέτης ἢ ἐννεακαίδεχ' ὁ γαμβρός.  
 οὐ κεντεῖ τὸ φίλαμ', ἔτι οἱ περὶ χεῖλεα πυρρά. 130  
 νῦν μὰν Κύπρις ἔχοισα τὸν αὐτᾶς χαιρέτω ἄνδρα·  
 ἀῶθεν δ' ἀμές νιν ἄμα δρόσῳ ἀθροαὶ ἔξω

116. μαλεύρῳ Bergk : ἄμ' ἀλεύρῳ MSS. 119. βρίθοντι Ch. :  
 βρίθοντες MSS. boni : -ουσαι vulg. : -ονται MS. unus. 121.  
 ἀεζομενᾶν Ahr. : -ων MSS. opt. 126. καταβύσκων MSS. : corr.  
 Ahrens.



οἴσεύμεσ ποτὶ κύματ' ἐπ' αἰόνι πτύοντα,  
 λύσασαι δὲ κόμαν καὶ ἐπὶ σφυρὰ κόλπον ἀνείσαι  
 στήθεσι φαινομένοις λιγυρᾶς ἀρξώμεθ' αἰοιδᾶς. 135  
 Ἑρπεις ὦ φίλ' Ἀδωνι καὶ ἐνθάδε κεῖς Ἀχέροντα  
 ἡμιθέων, ὥς φαντί, μονώτατος. οὐτ' Ἀγαμέμνων  
 τοῦτ' ἔπαθ', οὐτ' Αἴας ὁ μέγας βαρυμάνιος ἦρως,  
 οὐθ' Ἑκτωρ Ἑκάβας ὁ γεραίτερος εἵκατι παίδων,  
 οὐ Πατροκλῆς, οὐ Πύρρος ἀπὸ Τροίας ἐπανελθών, 140  
 οὐθ' οἱ ἔτι πρότερον Λαπίθαι καὶ Δευκαλίωνες,  
 οὐ Πελοπηιάδαι τε καὶ Ἄργεος ἄκρα Πελασγοί.  
 ἴλαθι νῦν φίλ' Ἀδωνι, καὶ ἐς νέωτ' εὐθυμήσαις.  
 καὶ νῦν ἦνθες Ἀδωνι, καὶ ὅκκ' ἀφίκη, φίλος ἡξείς.

## ΓΟΡΓΩ

Πραξινόα, τὸ χρῆμα σοφώτερον ἂ θήλεια. 145  
 ὀλβία ὅσσα ἴσατι, πανολβία ὥς γλυκὺ φωνεῖ.  
 ὦρα ὅμως κεῖς οἶκον. ἀνάριστος Διοκλείδας.  
 χώνηρ ὄξος ἅπαν, πεινᾶντι δὲ μηδὲ ποτένθης.  
 χαῖρε Ἀδων ἀγαπητέ· καὶ ἐς χαίροντας ἀφίκευ.

## XVI

## ΧΑΡΙΤΕΣ Η ΙΕΡΩΝ

Αἰεὶ τοῦτο Διὸς κούραις μέλει, αἰὲν αἰοιδοῖς,  
 ὑμνεῖν ἀθανάτους, ὑμνεῖν ἀγαθῶν κλέα ἀνδρῶν.  
 Μοῦσαι μὲν θεαὶ ἐντί, θεοὺς θεαὶ αἰέδοντι·  
 ἄμμες δὲ βροτοὶ οἶδε, βροτοὺς βροτοὶ αἰείδωμεν.  
 τίς γὰρ τῶν ὅπσοι γλαυκὰν ναίουσιν ὑπ' αῶ 5  
 ἡμετέρας Χάριτας πετάσας ὑποδέξεται οἶκφ  
 ἀσπασίως, οὐδ' αὖθις ἀδωρήτους ἀποπέμψει;

αἱ δὲ σκυζόμεναι γυμνοῖς ποσὶν οἴκαδ' ἴασι,  
 πολλά με τωθάξοισαι, ὃ τ' ἀλιθίαν ὁδὸν ἦνθον,  
 ὁκνηραὶ δὲ πάλιν κενεᾶς ἐν πυθμένι χηλοῦ 10  
 ψυχροῖς ἐν γονάτεσσι κάρη μίννοντι βαλοῖσαι,  
 ἔνθ' αἰεὶ σφισιν ἔδρα, ἐπὴν ἀπρηκτοὶ ἴκωνται.  
 τίς τῶν νῦν τοιόσδε; τίς εὖ εἰπόντα φιλήσει;  
 οὐκ οἶδ'. οὐ γὰρ ἔτ' ἄνδρες ἐπ' ἔργμασιν ὥς πάρος  
 ἔσθλοῖς

αἰνεῖσθαι σπεύδοντι, νενίκηνται δ' ὑπὸ κερδέων. 15  
 πᾶς δ' ὑπὸ κόλπῳ χεῖρας ἔχων πόθεν οἴσεται ἀθρεῖ  
 ἄργυρον, οὐδέ κεν ἰδὼν ἀποτρίψας τινὶ δοίη,  
 ἀλλ' εὐθὺς μυθεῖται· “ἀπωτέρω ἢ γόνυ κνάμα·  
 αὐτῷ μοί τι γένοιτο· θεοὶ τιμῶσιν ἀοιδούς.  
 τίς δέ κεν ἄλλου ἀκούσαι; ἄλις πάντεσσιν” Ὀμηρος.  
 οὗτος ἀοιδῶν λῶστος, ὃς ἐξ ἐμεῦ οἴσεται οὐδέν.” 21

Δαιμόνιοι, τί δὲ κέρδος ὁ μυρίος ἔνδοθι χρυσὸς  
 κείμενος; οὐχ ἄδε πλούτου φρονέουσιν θνατοί,  
 ἀλλὰ τὸ μὲν ψυχᾷ, τὸ δὲ καὶ τινι δοῦναι ἀοιδῶν·  
 πολλοὺς δ' εὖ ἔρξαι παῶν, πολλοὺς δὲ καὶ ἄλλων 25  
 ἀνθρώπων, αἰεὶ δὲ θεοῖς ἐπιβώμια ῥέζειν,  
 μὴδὲ ξεινοδόκον κακὸν ἔμμεναι, ἀλλὰ τραπέζῃ  
 μειλίζαντ' ἀποπέμψαι, ἐπὴν ἐθέλωντι νέεσθαι,  
 Μουσάων δὲ μάλιστα τίειν ἱεροὺς ὑποφήτας,  
 ὅφρα καὶ εἰν' Αἶδαο κεκρυμμένος ἐσθλὸς ἀκούσῃς, 30  
 μὴδ' ἀκλεῆς μύρηαι ἐπὶ ψυχροῦ Ἀχέροντος,  
 ὥσεί τις μακέλα τετυλωμένος ἔνδοθι χεῖρας  
 ἀχὴν ἐκ πατέρων πενίην ἀκτήμονα κλαίων.  
 πολλοὶ ἐν Ἀντιόχοιο δόμοις καὶ ἀνακτος Ἀλεύα  
 ἀρμαλὴν ἔμμηνον ἐμετρήσαντο πενέσται· 35

XVI. 9. ὃ τ' Ch. : ὅτ' vulg. 16. κόλπῳ Ahrens : -ω MSS.

πολλοὶ δὲ Σκοπάδῃσιν ἐλαυνόμενοι ποτὶ σακοῦς  
 μόσχοι σὺν κεραῇσιν ἐμυκήσαντο βόεσσι,  
 μυρία δ' ἀμπεδίον Κραννώνιον ἐνδιάασκον  
 ποιμένες ἔκκριτα μῆλα φιλοξείνοισι Κρεώνδαις·  
 ἀλλ' οὐ σφιν τῶν ἡδος, ἐπεὶ γλυκὺν ἐξεκένωσαν 40  
 θυμὸν ἐς εὐρείαν σχεδίαν στυγνοῦ Ἀχέροντος,  
 ἄμναστοι δὲ τὰ πολλὰ καὶ δλβια τήνα λιπόντες  
 δειλοῖς ἐν νεκύεσσι μακροὺς αἰῶνας ἔκειντο,  
 εἰ μὴ κείνος ἀοιδὸς ὁ Κήιος αἰόλα φωνέων  
 βάρβιτον ἐς πολύχορδον ἐν ἀνδράσι θῆκ' ὀνομαστοὺς  
 ὀπλοτέροις, τιμᾶς δὲ καὶ ὠκέες ἔλλαχον ἵπποι, 46  
 οἷ σφισιν ἐξ ἱερῶν στεφανηφόροι ἦλθον ἀγώνων.  
 τίς δ' ἂν ἀριστήας Λυκίων ποτέ, τίς κομῶντας  
 Πριαμίδας ἢ θῆλυν ἀπὸ χροιάς Κύκνον ἔγνω,  
 εἰ μὴ φυλόπιδας προτέρων ὑμνησαν ἀοιδοί; 50  
 οὐδ' Ὀδυσσεὺς ἑκατόν τε καὶ εἴκοσι μῆνας ἀλαθείς  
 πάντας ἐπ' ἀνθρώπους, Ἀίδαν τ' εἰς ἔσχατον ἐλθὼν  
 ζῶός, καὶ σπήλυγγα φυγὼν ὀλοοῖο Κύκλωπος,  
 δηναῖδον κλέος ἔσχευ, ἐσιγάθη δ' ἂν ὑφορβὸς  
 Εὖμαιος, καὶ βουσι Φιλοίτιος ἀμφ' ἀγελαίαις 55  
 ἔργον ἔχων, αὐτὸς τε περίσπλαγχνος Λαέρτης,  
 εἰ μὴ σφεας ὤνασαν Ἰάονος ἀνδρὸς ἀοιδαί.

Ἐκ Μοισᾶν ἀγαθὸν κλέος ἔρχεται ἀνθρώποισι,  
 χρήματα δὲ ζῶοντες ἀμαλδύνουσι θανόντων.  
 ἀλλ' ἴσος γὰρ ὁ μόχθος ἐπ' ἄνι κύματα μετρεῖν, 60  
 ὅσ' ἄνεμος χέρσονδε μετὰ γλαυκᾶς ἀλὸς ὠθεῖ,  
 ἢ ὕδατι νίζειν θολερὰν διαειδέει πλίνθον,  
 καὶ φιλοκερδείᾳ βεβλαμμένον ἄνδρα παρειπεῖν.

57. σφεας Ahrens : σφᾶς vulg. : σφας k p.  
 παρελθεῖν vulg.

63. παρειπεῖν s :

χαιρέτω δς τοιοῦτος, ἀνάριθμος δέ οἱ εἷη  
 ἄργυρος, αἰεὶ δὲ πλεόνων ἔχοι ἥμερος αὐτόν. 65  
 αὐτὰρ ἐγὼ τιμὴν τε καὶ ἀνθρώπων φιλότητα  
 πολλῶν ἡμιόνων τε καὶ ἵππων πρόσθεν ἐλοίμαν.  
 δίζημαι δ', ὅτινι θνατῶν κεχαρισμένος ἔνθω  
 σὺν Μοίσαις· χαλεπαὶ γὰρ ὁδοὶ τελέθουσιν ἀοιδοῖς  
 κουράων ἀπάνευθε Διδὸς μέγα βουλευόντος. 70  
 οὐπω μῆνας ἄγων ἔκαμ' οὐρανὸς οὐδ' ἐνιαυτούς·  
 πολλοὶ κινήσουσιν ἔτι τροχὸν ἄρματος ἵπποι·  
 ἔσσεται οὗτος ἀνὴρ, δς ἐμεῦ κεχρήσεται' ἀοιδοῦ,  
 ῥέξας ἢ Ἀχιλεὺς ὅσσον μέγας ἢ βαρὺς Αἴας  
 ἐν πεδίῳ Σιμόντος, ὅθι Φρυγὸς ἥριον Ἴλου. 75  
 ἤδη νῦν Φοῖνικες ὑπ' ἡελίῳ δύνοντι  
 οἰκεῦντες Λιβύας ἄκρον σφυρὸν ἐρρίγασιν.  
 ἤδη βαστάζουσι Συρακόσιοι μέσα δοῦρα  
 ἀχθόμενοι σακέεσσι βραχίονας ἰτεῖνοισιν·  
 ἐν δ' αὐτοῖς Ἰέρων προτέροις ἴσος ἠρώεσσι 80  
 ζώννυται, ἵππειαὶ δὲ κόρυν σκεπάουσιν ἔθειραι.  
 αἱ γὰρ Ζεῦ κύδιστε πάτερ καὶ πότνι' Ἀθάνα  
 κούρη θ', ἣ σὺν ματρὶ πολυκλήρων Ἐφυραίῳν  
 εἵληχας μέγα ἄστυ παρ' ὕδασι Λυσιμελείας,  
 ἐχθροὺς ἐκ νάσοιο κακὰ πέμψειεν ἀνάγκα 85  
 Σαρδόνιον κατὰ κῦμα, φίλων μόρον ἀγγέλλοντας  
 τέκνοις ἢ δ' ἀλόχοισιν, ἀριθμητοὺς ἀπὸ πολλῶν·  
 ἄσπεά τε προτέροισι πάλιν ναίειτο πολίταις,  
 δυσμενέων ὅσα χεῖρες ἐλωβήσαντο κατάκρας·  
 ἀγροὺς δ' ἐργάζονται τεθαλότας· αἱ δ' ἀνάριθμοι 90  
 μῆλων χιλιάδες βοτάνῃ διαπιανθεῖσαι  
 ἀμπεδίον βληχοῖντο, βόες δ' ἀγελαδὸν ἐς αὐλιν  
 ἐρχόμεναι σκνιφαῖον ἐπισπεύδοιεν ὀδίταν·

νειοὶ δ' ἐκπονέοιντο ποτὶ σπῆρον, ἀνίκα τέττιξ  
 ποιμένας ἐνδίοις πεφυλαγμένους ἐνδοθι δένδρων 95  
 ἀχεῖ ἐν ἀκρεμόνεσσιν· ἀράχνια δ' εἰς δπλ' ἀράχναι  
 λεπτὰ διαστήσαιντο, βοᾶς δ' ἔτι μῆδ' ὄνομ' εἶη.  
 ὑψηλὸν δ' Ἰέρωνι κλέος φορέοιεν αἰοιοὶ  
 καὶ πόντου Σκυθικοῖο πέραν καὶ ὄθι πλατὺ τείχος  
 ἀσφάλτῳ δῆσασα Σεμίραμις ἐμβασίλευεν. 100  
 εἷς μὲν ἐγώ, πολλοὺς δὲ Διὸς φιλέοντι καὶ ἄλλους  
 θυγατέρες, τοῖς πᾶσι μέλοι Σικελὰν Ἀρέθοισαν  
 ὑμνεῖν σὺν λαοῖσι καὶ αἰχμητὰν Ἰέρωνα.  
 ὦ Ἐτεόκλειοι θυγατρὲς θεαί, ὦ Μινύειον  
 Ὀρχομενὸν φιλέοισαι ἀπεχθόμενόν ποτε Θήβαις, 105  
 ἄκλητος μὲν ἔγωγε μένοιμί κεν, ἐς δὲ καλεύντῳ  
 θαρσῆσας Μοῖσαισι σὺν ἀμετέραισιν ἰκοίμαν.  
 καλλεῖψω δ' οὐδ' ὕμνε· τί γὰρ Χαρίτων ἀγαπητὸν  
 ἀνθρώποις ἀπάνευθεν ; αἰεὶ Χαρίτεσσιν ἅμ' εἶην.

## XVII

## ΕΓΚΩΜΙΟΝ ΕΙΣ ΠΤΟΛΕΜΑΙΟΝ

Ἐκ Διὸς ἀρχώμεσθα καὶ ἐς Δία λήγετε Μοῖσαι,  
 ἀθανάτων τὸν ἄριστον ἐπὴν αὐδῶμεν αἰοδαῖς·  
 ἀνδρῶν δ' αὖ Πτολεμαῖος ἐνὶ πρῶτοισι λεγέσθω  
 καὶ πύματος καὶ μέσσης· ὁ γὰρ προφερέστατος ἄλλων.  
 ἦρωες, τοὶ πρόσθεν ἀφ' ἡμιθέων ἐγένοντο, 5  
 ῥέξαντες καλὰ ἔργα σοφῶν ἐκύρησαν αἰοιδῶν·

XVII. 2. αἰείδωμεν p k : ᾄδωμεν Steph. vulg. : text. Ch.

αὐτὰρ ἐγὼ Πτολεμαῖον ἐπιστάμενος καλὰ εἰπεῖν  
 ὑμνήσαιμ'. ὕμνοι δὲ καὶ ἀθανάτων γέρας αὐτῶν.  
 Ἴδαν ἐς πολύδενδρον ἀνὴρ ὑλατόμος ἐλθὼν  
 παπταίνει, παρεόντος ἄδην, πόθεν ἄρξεται ἔργου. 10  
 τί πρῶτον καταλέξω; ἐπεὶ πάρα μυρία εἰπεῖν,  
 οἷσι θεοὶ τὸν ἄριστον ἐτίμησαν βασιλῆων.

Ἐκ πατέρων οἶος μὲν ἔην τελέσαι μέγα ἔργον  
 Λαγείδας Πτολεμαῖος, ὅτε φρεσὶν ἐγκατάθοιτο  
 βουλάν, ἂν οὐκ ἄλλος ἀνὴρ οἶός τε νοῆσαι. 15  
 τήνον καὶ μακάρεσσι πατὴρ ὁμότιμον ἔθηκεν  
 ἀθανάτοισ, καὶ οἱ χρύσεος δόμος ἐν Διὶς οἴκῳ  
 δέδμηται· παρὰ δ' αὐτὸν Ἀλέξανδρος φίλα εἰδὼς  
 ἐδριάει, Πέρσαισι βαρὺς θεὸς αἰολομίτρας.  
 ἀντία δ' Ἡρακλῆος ἔδρα κενταυροφόνιοι 20  
 ἱδρυται στερεοῖο τετυγμένα ἐξ ἀδάμαντος·  
 ἔνθα σὺν ἄλλοισιν θαλίας ἔχει οὐρανίδασι,  
 χαίρων νίωνων περιώσιον νίωνοῖσιν,  
 ὅττι σφεων Κρονίδης μελέων ἐξείλετο γῆρας,  
 ἀθάνατοι δὲ καλεῦνται ἐοὶ νέποδες γεγαῶτες. 25  
 ἄμφω γὰρ πρόγονός σφιν ὁ καρτερὸς Ἡρακλείδας,  
 ἀμφότεροι δ' ἀριθμεῦνται ἐς ἔσχατον Ἡρακλῆα.  
 τῷ καὶ ἐπεὶ δαίτηθεν ἱοὶ κεκορημένος ἦδη  
 νέκταρος εὐόδοιο φίλας ἐς δῶμ' ἀλόχοιο,  
 τῷ μὲν τόξον ἔδωκεν ὑπωλένιον τε φαρέτραν, 30  
 τῷ δὲ σιδάρειον σκύταλον κεχαραγμένον ὄζοις.  
 οἱ δ' εἰς ἀμβρόσιον θάλαμον λευκοσφύρου Ἡβης  
 ὅπλα καὶ αὐτὸν ἄγουσι γενειήταν Διὶς υἱόν.  
 οἷα δ' ἐν πινυταῖσι περικλειτὰ Βερενίκα  
 ἔπρεπε θηλυτέραις, ὄφελος μέγα γειναμένοισι. 35

τᾷ μὲν Κύπρον ἔχοισα Διώνας πύτνια κούρα  
 κόλπον ἐς εὐώδη ραδινὰς ἐσεμάξατο χεῖρας.  
 τῷ οὐπω τινὰ φαντὶ ἀδεῖν τόσον ἀνδρὶ γυναικῶν,  
 ὅσσόν περ Πτολεμαῖος ἔην ἐφίλησεν ἄκοιτιν.  
 ἧ μὰν ἀντεφιλείτο πολὺ πλέον· ὧδέ κε παισὶ 40  
 θαρσήσας σφετέροισιν ἐπιτρέποι οἶκον ἅπαντα,  
 ὁππότε κεν φιλέων βαῖνῃ· λέχος ἐς φιλεούσης.  
 ἀστόργου δὲ γυναικὸς ἐπ' ἄλλοτρίῳ νόος αἰεῖ,  
 ῥήϊδιοι δὲ γοναί, τέκνα δ' οὐ ποτεοικότα πατρί.  
 κάλλει ἀριστεύουσα θεάων πότν' Ἀφροδίτα, 45  
 σοὶ τήνῃ μεμέλητο· σέθεν δ' ἔνεκεν Βερενίκα  
 εὐειδῆς Ἀχέροντα πολύστονον οὐκ ἐπέρασεν,  
 ἀλλὰ μιν ἀρπάξασα, πάροιθ' ἐπὶ νῆα κατελθεῖν  
 κυανέαν καὶ στυγνὸν αἰεὶ πορθμῆα καμόντων,  
 ἐς ναὸν κατέθηκας, ἕως δ' ἀπεδάσσαι τιμᾶς. 50  
 πᾶσιν δ' ἥπιος ἦδε βροτοῖς μαλακοὺς μὲν ἔρωτας  
 προσπνέει, κούφας δὲ διδοὶ ποθέοντι μερίμνας.—  
 Ἀργεῖα κυάνοφρυ, σὺ λαοφόνον Διομήδεα  
 μισγομένα Τυδῆι τέκες, Καλυδώνιον ἄνδρα,  
 ἀλλὰ Θέτις βαθύκολπος ἀκοντιστὰν Ἀχιλλῆα 55  
 Αἰακίδα Πηλῆι, σὲ δ' αἰχμητὰ Πτολεμαῖε  
 αἰχμητᾷ Πτολεμαίῳ ἀρίζηλος Βερενίκα.  
 καὶ σε Κόως ἀτίταλλε βρέφος νεογιλλὸν ἔδντα,  
 δεξαμένα παρὰ ματρός, ὅτε πρῶταν ἶδες αἰῶ.  
 ἔνθα γὰρ Εἰλείθυιαν ἐβώσατο λυσίζωνον 60  
 Ἀντιγόνας θυγάτηρ βεβαρημένα ὠδίνεσσιν·  
 ἡ δὲ οἱ εὐμενέοισα παρίστατο, καὶ δ' ἄρα πάντων  
 νωδυνίαν κατέχευε μελῶν· ὃ δὲ πατρί· εἰκὼς  
 παῖς ἀγαπητὸς ἔγεντο. Κόως δ' ὀλόλυξεν ἰδοῖσα,

42. βαῖνοι p s : βαίνει vulg. : γρ. φέρει e : corr. Valck.

φᾶ δὲ καθαπτομένα βρέφους χείρεσσι φίλησιν· 65

“Ὀλβιε κούρε γένοιο, τίοις δέ με τόσσον, ὅσον περ  
Δᾶλον ἐτίμησεν κυανάμπυκα Φοῖβος Ἀπόλλων·  
ἐν δὲ μιᾷ τιμᾷ Τρίοπον καταθεῖο κολώναν,  
ἴσον Δωριέεσσι νέμων γέρας ἐγγυς ἐοῦσιν.”

ἴσον καὶ Ῥήναιαν ἀναξ ἐφίλησεν Ἀπόλλων. 70

“Ὡς ἄρα νᾶσος ἔειπεν· ὁ δ’ ὑψόθεν ἔκλαγε φωνᾷ  
ἐς τρεῖς ἀπὸ νεφέων μέγας αἰετὸς αἴσιος ὄρνις.

Ζηνὸς που τόδε σᾶμα. Διὶ Κρονίῳνι μέλοντι  
αἰδοῖοι βασιλῆες· ὁ δ’ ἔξοχος, ὃν κε φιλήσῃ  
γεινόμενον τὰ πρῶτα· πολὺς δέ οἱ ὄλβος ὀπαδεῖ, 75  
πολλᾶς δὲ κρατεῖ γαίας, πολλᾶς δὲ θαλάσσας.

μυρίαὶ ἀπειροί τε καὶ ἔθνεα μυρία φωτῶν  
λήιον ἀλδήσκουσιν ὀφελλόμεναι Διὸς ὄμβρῳ·  
ἀλλ’ οὔτις τόσα φύει, ὅσα χθαμαλὰ Αἴγυπτος,  
Νεῖλος ἀναβλύζων διερὰν ὅτε βώλακα θρύπτει. 80  
οὐδέ τις ἄστεα τόσσα βροτῶν ἔχει ἔργα δαέντων.

τρεῖς μὲν οἱ πολίων ἑκατοντάδες ἐνδεδμηνται,  
τρεῖς δ’ ἄρα χιλιάδες τρισσαῖς ἐπὶ μυριάδεσσι,  
δοιαὶ δὲ τριάδες, μετὰ δὲ σφισιν ἐννεάδες τρεῖς·  
τῶν πάντων Πτολεμαῖος ἀλήνωρ ἐμβασιλεύει. 85

καὶ μὴν Φοινίκας ἀποτέμενεται Ἀρραβίας τε  
καὶ Συρίας Λιβύας τε κελαινῶν τ’ Αἰθιοπῶν.  
Παμφύλοισί τε πᾶσι καὶ αἰχμηταῖς Κιλικέσσι  
σαμαίνει, Λυκίοις τε φιλοπτολέμοισί τε Καρσί  
καὶ νάσοις Κυκλάδεσσιν, ἐπεὶ οἱ νᾶες ἄρισται 90

πόντον ἐπιπλῶντι, θάλασσα δὲ πᾶσα καὶ αἶα  
καὶ ποταμοὶ κελάδοντες ἀνάσσονται Πτολεμαίῳ.  
πολλοὶ δ’ ἱππῆες, πολλοὶ δέ μιν ἀσπιδιώται.  
χαλκῷ μαρμαίροντι σεσαγμένοι ἀμφαγέρονται.



ὀλβῳ μὲν πάντας κε καταβρίθοι βασιλῆας· 95  
 τόσσον ἐπ' ἄμαρ ἕκαστον ἐς ἀφνὸν ἔρχεται οἶκον  
 πάντοθε. λαοὶ δ' ἔργα περιστέλλουσιν ἔκηλοι.  
 οὐ γάρ τις δηίων πολυκῆτεα Νεῖλον ὑπερβὰς  
 περὶς ἐν ἀλλοτρίαισι βοὰν ἐστάσατο κώμαις,  
 οὐδέ τις αἰγιαλόνδε θαῶς ἐξάλατο ναὸς 100  
 θωρηχθεὶς ἐπὶ βουσὶν ἀνάρσιος Αἰγυπτίῃσι·  
 τοῖος ἀνὴρ πλατέεσσιν ἐνὶ δρυταὶ πεδίοισι  
 ξανθοκόμας Πτολεμαῖος, ἐπιστάμενος δόρυ πάλλειν,  
 ᾧ ἐπὶ πάγχυ μέλει πατρώια πάντα φυλάσσειν  
 οἷ' ἀγαθῷ βασιλῇ, τὰ δὲ κτεατίζεται αὐτός. 105  
 οὐ μὰν ἀχρεῖός γε δόμῳ ἐνὶ πτόνι χρυσὸς  
 μυρμάκων ἄτε πλοῦτος αἰὲ κέχυται μογεδντων·  
 ἀλλὰ πολλὸν μὲν ἔχοντι θεῶν ἐρικυδέες οἶκοι,  
 αἰὲν ἀπαρχομένοιο σὺν ἄλλοισιν γεράεσσι,  
 πολλὸν δ' ἰφθίμοισι δεδῶρηται βασιλεῦσι, 110  
 πολλὸν δὲ πτολίεσσι, πολλὸν δ' ἀγαθοῖσιν ἐταίροις.  
 οὐδὲ Διωνύσου τις ἀνὴρ ἱερὸς κατ' ἀγῶνας  
 ἔκετ' ἐπιστάμενος λιγυρὰν ἀναμέλψαι ἀοιδάν,  
 ᾧ οὐ δωτίναν ἀντάξιον ὥπασε τέχνας.  
 Μουσάων δ' ὑποφῆται αἰείδοντι Πτολεμαῖον 115  
 ἀντ' εὐεργεσίας. τί δὲ κάλλιον ἀνδρὶ κεν εἴη  
 ὀλβίῳ ἢ κλέος ἐσθλὸν ἐν ἀνθρώποισιν ἀρέσθαι;  
 τοῦτο καὶ Ἀτρεΐδαισι μένει· τὰ δὲ μυρία τῆνα,  
 ὅσσα μέγαν Πριάμοιο δόμον κτεάτισσαν ἐλόντες,  
 ἀέρι πα κέκρυπται, ὅθεν πάλιν οὐκέτι νόστος· 120  
 μῦθος δὲ προτέρων τε καὶ ὧν ἔτι θερμὰ κοινία

120. ἀέρι πᾶ p m k: corr. Heinsius: ἀδι πάντα Pflugk  
 (Meineke, Ziegl.) male: ἀερίq Schmidt. 121. τε καὶ ὧν optime  
 conl. Briggs: τοκέων MSS.

στειβομένα καθύπερθε ποδῶν ἐκμάσσεται ἵχνη,  
 ματρὶ φίλα καὶ πατρὶ θυώδεας εἷσατο ναοὺς·  
 ἐν δ' αὐτοὺς χρυσῷ περικαλλέας ἡδ' ἐλέφαντι  
 ἵδρυται πάντεσσιν ἐπιχθονίοισιν ἄρωγους. 125  
 πολλὰ δὲ πιανθέντα βοῶν ὄγε μῆρία καίει  
 μῆσι περιπλομένοισιν ἐρευθομένων ἐπὶ βωμῶν,  
 αὐτὸς τ' ἰφθίμα τ' ἄλοχος, τᾶς οὖτις ἀρείων  
 νυμφίον ἐν μεγάροισι γυνὰ περιβάλλετ' ἀγοστῷ,  
 ἐκ θυμοῦ στέργοισα κασίγνητόν τε πόσιν τε. 130  
 ὦδε καὶ ἀθανάτων ἱερὸς γάμος ἐξετελέσθη,  
 οὗς τέκετο κρείουσα Ῥέα βασιλῆας Ὀλύμπου·  
 ἐν δὲ λέχος στόρνυσιν ἰαυεῖν Ζηνὶ καὶ Ἥρῃ  
 χεῖρας φοιβήσασα μύροις ἔτι παρθένος Ἴρις.  
 χαῖρε ἀναξ Πτολεμαίε· σέθεν δ' ἐγὼ ἴσα καὶ  
 ἄλλων  
 μνάσομαι ἡμιθέων, δοκέω δ' ἔπος οὐκ ἀπόβλητον 136  
 φθέγξομαι ἔσσομένοισι· ἀρετὴν γε μὲν ἐκ Διὸς αἰτεῦ.

## XVIII

## ΕΛΕΝΗΣ ΕΠΙΘΑΛΑΜΙΟΣ

Ἔν ποκ' ἄρα Σπάρτα ξανθότριχι παρ Μενελάῳ  
 παρθενικαὶ θάλλοντα κόμαις ὑάκινθον ἔχοισαι  
 πρόσθε νεογράπτω θαλάμῳ χορὸν ἐστάσαντο,  
 δώδεκα ταὶ πρᾶται πόλιος, μέγα χρῆμα Λακαινᾶν,

126. ὄγε Meineke: ὅτε k: ὅδε m s: ἐπὶ vulg.

XVIII. Hoc et quae subsequuntur idyllia usque ad XXVIII in k desunt.

ἀνίκα Τυνδαριδᾶν κατεδέξατο τὰν ἀγαπητὰν 5  
 μναστεύσας Ἑλέναν ὁ νεώτερος Ἀτρεὺς υἱός.  
 αἶδον δ' ἄρα πᾶσαι ἐς ἓν μέλος ἐγκροτέοισαι  
 ποσσι περιπλέκτοις, ὑπὸ δ' ἴαχε δῶμ' ὕμεναίφ.

Οὕτω δὴ πρωιζέ κατέδραθες ὦ φίλε γαμβρέ;  
 ἦ ῥά τις ἐσσι λῖαν βαρυγούνατος; ἦ ῥα φίλυπνος; 10  
 ἦ ῥα πολύν τιν' ἔπινες, ὅτ' εἰς εὐνὰν κατεβάλλει;  
 εὐδειν μὰν σπεύδοντα καθ' ὥραν αὐτὸν ἐχρῆν τυ,  
 παῖδα δ' ἑὴν σὺν παισὶ φιλοστόργῳ παρὰ ματρὶ  
 παῖσδιν ἐς βαθὺν ὄρθρον, ἐπεὶ καὶ ἓνας καὶ ἐς ἄω  
 κεῖς ἔτος ἐξ ἔτεος Μενέλαε τεὰ νυδς ἄδε. 15

δλβιε γάμβρ', ἀγαθὸς τις ἐπέπταρεν ἐρχομένῳ τοι  
 ἐς Σπάρταν, ἅπερ ὦλλοι ἀριστέες, ὡς ἀνύσαιο.  
 μῶνος ἐν ἡμιθέοις Κρονίδαν Δία πενθερὸν ἐξεῖς.  
 Ζανὸς τοι θυγάτηρ ὑπὸ τὰν μίαν ἵκετο χλαῖναν,  
 οἷα Ἀχαιιάδων γαῖαν πατεῖ οὐδὲ μί' ἄλλα. 20

ἦ μέγα κέν τι τέκοιτ', εἰ ματέρι τίκτοι ὁμοῖον.  
 ἄμμες δ' αἰ πᾶσαι συνομάλικες, αἷς δρόμος αὐτός  
 χρισαμέναις ἀνδριστὶ παρ' Εὐρώταο λοετροῖς,  
 τετράκις ἐξήκοντα κόραι, θῆλυς νεολαῖα,  
 τᾶν οὐδέν τις ἄμωμος, ἐπεὶ χ' Ἑλένα παρισωθῇ. 25  
 Ἀὼς ἀντέλλοισα καλὸν διέφανε πρόσωπον,  
 πότνια νύξ τό τε λευκὸν ἔαρ χειμῶνος ἀνέντος·  
 ὦδε καὶ ἡ χρυσέα Ἑλένα διαφαίνεται ἐν ἁμῖν.  
 πιεῖρα μέγα λαὸν ἀνέδραμε κόσμος ἀρούρα  
 ἢ κάπῳ κυπάρισσος ἢ ἄρματι Θεσσαλὸς ἵππος· 30  
 ὦδε καὶ ἡ ῥοδόχρως Ἑλένα Λακεδαιμόνι κόσμος.  
 οὔτε τις ἐκ ταλάρῳ πανίσδεταί ἔργα τοιαῦτα,

5. Τυνδαριδᾶν Ahrens : ἰδαν D<sup>b</sup> : -ἰδα MSS. alii. κατεδέξατο Ch., vid. notas.

οὐτ' ἐνὶ δαιδαλέῳ πυκινώτερον ἄτριον ἰσθῶ  
 κερκίδι συμπλέξασα μακρῶν ἔταμ' ἐκ κελεόντων.  
 οὐ μὰν οὐδὲ λύραν τις ἐπίσταται ὧδε κροτῆσαι 35  
 Ἄρτεμιν αἰείδοισα καὶ εὐρύστερνον Ἀθάναν,  
 ὥς Ἑλένα, τᾶς πάντες ἐπ' ὄμμασιν ἱμεροὶ ἐντί.  
 ὦ καλὰ ὦ χαρίεσσα κόρα, τὴ μὲν οἰκέτις ἤδη,  
 ἄμμες δ' ἐς δρόμον ἦρι καὶ ἐς λειμώνια φύλλα  
 ἐρψοῦμες στεφάνως δρεψοῦμεναι ἀδὺ πνέοντας, 40  
 πολλὰ τεοῦς Ἑλένα μεμναμένοι ὥς γαλαθηναὶ  
 ἄρνες γειναμένας διος μαστὸν ποθέοισαι.  
 πρᾶταί τοι στέφανον λωτῶ χαμαὶ αὐξομένοιο  
 πλέξασαι σκιερὰν καταθήσομεν ἐς πλατάνιστον,  
 πρᾶται δ' ἀργυρέας ἐξ ὀλπίδος ὑγρὸν ἀλειφαρ 45  
 λαζύμεναι σταξεῦμες ὑπὸ σκιερὰν πλατάνιστον·  
 γράμματα δ' ἐν φλοιῷ γεγράφεται, (ὥς παριῶν τις  
 ἀννείμῃ,) Δωριστί· σέβου μ'· Ἑλένας φυτὸν εἰμί.  
 Χαίροις ὦ νύμφα, χαίροις εὐπένθερε γαμβρέ.  
 Λατῶ μὲν δοίῃ, Λατῶ κουροτρόφος ὕμνιν 50  
 εὐτεκνίαν, Κύπρις δέ, θεὰ Κύπρις Ἴσον ἔρασθαι  
 ἀλλάλων, Ζεὺς δέ, Κρονίδας Ζεὺς ἀφθιτον ὀλβον,  
 ὥς ἐξ εὐπατριδᾶν εἰς εὐπατρίδας πάλιν ἔνθη.  
 εὐδετ' ἐς ἀλλάλων στέρνον φιλότητα πνέοντες  
 καὶ πόθον, ἔγρεσθαι δὲ πρὸς ἀῶ μήπιλάθησθε. 55  
 νεύμεθα κἄμμες ἐς ὄρθρον, ἐπεὶ κα πρᾶτος αἰοιδὸς  
 ἐξ εὐνᾶς κελαδήσῃ ἀνασχὼν εὐτριχα δειράν.  
 Ὑμῆν ὦ Ὑμέναιε, γάμῳ ἐπὶ τῷδε χαρεΐης.

## XIX

## ΚΗΡΙΟΚΛΕΙΠΤΗΣ

Τὸν κλέπταν πότε Ἔρωτα κακὰ κέντασε μέλισσα  
 κηρίον ἐκ σίμβλων συλεύμενον, ἄκρα δὲ χειρῶν  
 δάκτυλα πάνθ' ὑπένυξεν. ὁ δ' ἄλγее καὶ χέρ' ἐφύση  
 καὶ τὰν γὰν ἐπάταξε καὶ ἄλατο, τᾷ δ' Ἀφροδίτᾳ  
 δείξεν τὰν ὀδύναν καὶ μέμφετο, ὅττι γε τυτθὸν 5  
 θηρίον ἐστὶ μέλισσα καὶ ἀλῖκα τραύματα ποιεῖ.  
 χά μᾶτηρ γελάσασα· τί δ'; οὐκ ἴσος ἐσσι μέλισσαις;  
 ὡς τυτθὸς μὲν ἔφυς, τὰ δὲ τραύματα χάλῖκα ποιεῖς.

## XX

## ΒΟΥΚΟΛΙΣΚΟΣ

Εὐνείκα μ' ἐγέλαξε θέλοντά μιν ἀδὸν φιλῆσαι,  
 καὶ μ' ἐπικερτομέοισα τάδ' ἔννεπεν· “ ἔρρ' ἀπ' ἐμείο.  
 βουκόλος ὦν ἐθέλεις με κύσαι τάλαν; οὐ μεμάθηκα  
 ἀγροίκως φιλέειν, ἀλλ' ἀστικά χεῖλεα θλίβειν.  
 μή τί γέ μεν κύσσης τὸ καλὸν στόμα μῆδ' ἐν ὀνείροις.  
 οἶα βλέπεις, ὅπποια λαλεῖς, ὡς ἄγρια παῖσδεis, 6

XIX. Servatum hoc carmen in MS. 23 unde sumpserunt librarii MSS<sup>orum</sup> c. 11: Iuntina ita ex Aldina derivata est ut coniecturas Musuri hic illic exhibuerit. 8. ὡς Schaefer: χῶ MS.: δs Valck. ἔφυς Meineke, Ziegler: ἔης MS.

XX. Collationem librorum praebet Hiller, *Beiträge*, p. 112. Habent poema codd. M. 11. c. 18; quorum prorsus neglegendi c. 18. Omnes ad unum redigendi sunt φ. Aldina ex 11 fluxit. Iuntina M. Musuri coniecturas continet.

ὥς τρυφὲρ' αἰκάλλεις, ὥς κωτίλα ῥήματα φράσδεις·  
 ὥς μαλακὸν τὸ γένειον ἔχεις, ὥς ἀδέα χαίταν.  
 χεῖλέα τοι νοσέοντι, χέρες δέ τοι ἐντὶ μέλαιναι,  
 καὶ κακὸν ἐξόσδεις. ἀπ' ἐμεῦ φύγε, μή με μολύνῃς."  
 τοιάδε μυθίζοισα τρὶς εἰς ἕδν ἔπτυσσε κόλπον, 11  
 καὶ μ' ἀπὸ τᾶς κεφαλᾶς ποτὶ τῷ πόδε συνεχὲς εἶδε  
 χεῖλεσι μυχθίζοισα καὶ ὀμμασι λοξὰ βλέποισα,  
 καὶ πολὺ τᾷ μορφῇ θηλύνετο, καὶ τι σεσαρὸς  
 καὶ σοβαρὸν μ' ἐγέλαξεν. ἐμοὶ δ' ἄφαρ ἔξεσεν αἷμα,  
 καὶ χροῖα φοινίχθην ὑπὸ τῷ λυγροῦ ὥς ῥόδον ἔρσα. 16  
 χά μὲν ἔβα με λιποῖσα· φέρω δ' ὑποκάρδιον ὄργαν,  
 ὅττι με τὸν χαρίεντα κακὰ μωμήσαθ' ἑταῖρα.  
 ποιμένες, εἶπατέ μοι τὸ κρήγυνον· οὐ καλὸς ἐμμί;  
 ἄρά τις ἐξαπίνης με θεὸς βροτὸν ἄλλον ἔτευξε; 20  
 καὶ γὰρ ἐμοὶ τὸ πάροιθεν ἐπάνθεεν ἀδύ τι κάλλος  
 ὥς κισσὸς ποτὶ πρέμνον, ἐμὰν δ' ἐπύκαζεν ὑπήναν,  
 χαῖται δ' οἷα σέλινα περὶ κροτάφοισι κέχυντο,  
 καὶ λευκὸν τὸ μέτωπον ἐπ' ὀφρύσι λάμπε μελαίναις·  
 ὀμματά μοι γλαυκᾶς χαροπώτερα πολλὸν Ἀθάνας, 25  
 καὶ στόμα δ' αὖ πακτᾶς γλυκερώτερον, ἐκ στομάτων δὲ  
 ἔρρεέ μοι φωνὰ γλυκερωτέρα ἢ μέλι κηρῶ.  
 ἀδὺ δέ μοι τὸ μέλισμα, καὶ ἦν σύριγγι μελίσδω,  
 κῆν αὐλῷ δονέω, κῆν δῶνακι, κῆν πλαγιαῖλφ.  
 καὶ πᾶσαι καλὸν με κατ' ὥρεα φαντὶ γυναικες, 30  
 καὶ πᾶσαι με φιλεῦντι· τὰ δ' ἀστικά μ' οὐκ ἐφίλασεν,  
 ἀλλ' ὅτι βουκόλος ἐμμί παρέδραμε κοῦποτ' ἀκούει,  
 ὥς ὁ καλὸς Διόνυσος ἐν ἄγκεσι πόρτιν ἔλαυνεν·

7. τρυφερὸν καλέεις φ. : λαλέεις Iunt. : corr. Ahrens. 13.  
 μυθίζοισα φ. : μυχθίζοισα 18 corr. (coni.), vid. Hiller, Beiträge 15.  
 15. μέγ' ἔλεξεν φ. 16. τῷ λυγροῦ φ. : corr. Musurus. 33. ὡς ὁ Graefe :  
 χά 11 : ὁ M. : ὡς καλὸς Musurus. ἔλαυνει vulg. : correx. Graefe.

οὐκ ἔγνω δ', ὅτι Κύπρις ἐπ' ἀνέρι μήνατο βούτα  
καὶ Φρυγίοις ἐνόμεισεν ἐν ὥρεσι καὶ τὸν Ἄδωνιν 35  
ἐν δρυμοῖσι φίλασε καὶ ἐν δρυμοῖσιν ἔκλαυσεν.  
Ἐνδυμίων δὲ τίς ἦν; οὐ βουκόλος; ὃν γε Σελάνα  
βουκολέοντα φίλασεν, ἀπ' Οὐλύμπω δὲ μολοῖσα  
λάθριον ἂν νάπος ἦλθε καὶ εἰς ἓνα παιδὶ κάθευδε.  
καὶ τὸ Ῥέα κλαίεις τὸν βουκόλον. οὐχὶ δὲ καὶ τὸ 40  
ὦ Κρονίδα διὰ παῖδα βοηνόμον ὄρνις ἐπλάγχθη;  
Εὐνείκα δὲ μόνα τὸν βουκόλον οὐκ ἐφίλασεν,  
ἀ Κυβέλας κρέσσων καὶ Κύπριδος ἡδὲ Σελάνας.  
μηκέτι μηδὲ σὺ Κύπρι τὸν ἀδέα μήτε κατ' ἄστνυ 44  
μήτ' ἐν ὄρει φιλέοις, μούνη δ' ἀνὰ νύκτα καθεύδοις.

## XXI

## ΑΛΙΕΙΣ

Ἄ πενία Διόφαντε μόνα τὰς τέχνας ἐγείρει,  
αὐτὰ τῷ μόχθοιο διδάσκαλος· οὐδὲ γὰρ εὕδειν  
ἀνδράσιν ἐργατῖναισι κακαὶ παρέχοντι μέριμνα.  
κἂν ὀλίγον νυκτός τις ἐπιμύσσησι, τὸν ὕπνον  
αἰφνίδιον θορυβεῦσιν ἐφιστάμεναι μελεδῶναι. 5

Ἰχθύος ἀγρευτῆρες ὅμως δύο κείντο γέροντες,  
στρωσάμενοι βρύον αὖτον ὑπὸ πλεκταῖς καλύβαισι,  
κεκλιμένοι τοίχῳ τῷ φυλλίνῳ· ἐγγύθι δ' αὐτοῖν  
κείμενα τὰ ταῖν χειροῖν ἀθλήματα, τοὶ καλαθίσκοι,

35. ὥρεσιν αὐτὸν vulg. : corr. Wassenbergh. 39. εἰς ἃ M :  
ἐμὰ 11 : εἰς ἓνα ed. Brub. (1545) e conl. vulg., vid. notas. 44.  
μηδὲ σὺ Musurus : μηδὲ 11 : μῆδ' α M.

XXI. De MSS. vide quae ad Id. xx adnotavimus. 4. ἐπι-  
βηθήσει M : ἐπιπαύησι Musurus : text. Ahrens.

τοὶ κάλαμοι, τᾷγκιστρα τὰ φυκιδέντα δέλητα 10  
 ὀρμιαί κύρτοι τε καὶ ἐκ σχοίνων λαβύρινθοι,  
 μήρινθοι κώπα τε γέρων τ' ἐπ' ἐρείσμασι λέμβος·  
 νέρθεν τᾶς κεφαλᾶς φορμὸς βραχὺς, εἰμὰ τ' ἐπὶ σφι  
 οὔτος τοῖς ἀλιεύσιν ὁ πᾶς πόρος, οὔτος ὁ πλοῦτος.  
 οὔδεις δ' αὖ σισύραν εἶχ' οὐ λῖνα· πάντα περισσά, 15  
 πάντ' ἐδόκει τήνοισ· ἅ γὰρ πενία σφας ἔτειρε  
 οὔδεις δ' ἐν μέσσω γείτων· πενία δὲ παρ' αὐτὰν  
 θλιβομένην καλύβαν τρυφερὸν προσέναχε θάλασσα.  
 κοῦπω τὸν μέσατον δρόμον ἄννευ ἄρμα Σελάνας,  
 τοὺς δ' ἀλιεῖς ἡγείρε φίλος πόνος, ἐκ βλεφάρων δὲ 20  
 ὕπνον ἀπωσάμενοι σφετέραις φρεσὶν ἤρεθον αὐδάν.

## ΑΣΦΑΛΙΩΝ

ψεύδοντ' ὦ φίλε πάντες, ὅσοι τὰς νύκτας ἔφασκον  
 τῷ θέρεος μινύθειν, ὅτε τᾶματα μακρὰ φέρει Ζεὺς.  
 ἤδη μυρὶ ἐσεῖδον ὀνείρατα, κοῦδέπω ἰώσ.  
 μὴ λαθόμην; τί τὸ χρῆμα; χρόνον δ' αἱ νύκτες  
 ἔχοντι. 25

## ΕΤΑΙΡΟΣ

Ἄσφαλίῳν, μέμφῃ τὸ καλὸν θέρος; οὐ γὰρ ὁ καιρὸς  
 αὐτομάτως παρέβα τὸν ἐδὼν δρόμον· ἀλλὰ τὸν ὕπνον  
 ἅ φροντὶς κόπτοισα μακρὰν τὰν νύκτα ποιεῖ τοι.

## ΑΣΦΑΛΙΩΝ

ἄρ' ἔμαθες κρίνειν πόκ' ἐνύπνια; χρηστὰ γὰρ εἶδον.  
 οὐ σε θέλω τῶμῳ φαντάσματος ἦμεν ἄμοιρον. 30

10. δέλητα Ameis post Briggs: τε λῆγα MSS.: λῆδα Iunt.  
 12. κώπα Kiessal.: κῶα τε φ. 13. εἰματα πύσοι MSS.: πῖλοι  
 Iunt (coni.): εἰμα τάπης ἦν Ahrens: τάπης σφιν Meineke: text.  
 Ch. 14. πόνος MSS.: corr. Koehler. 15. text. Ch. 15.  
 16. Vid. notas exeg. ἔτειρε Words.: ἐτέρη φ. 17. πενία φ.:  
 text. Bruck, Ameis. 21. φιδάν MSS.: corr. I. H. Voss.  
 22. ψεύδοντο 11: ψεύδονται M: corr. Taylor. 23. Ζεὺς addid.  
 Musurus. 27. ἐδὼν Iunt.: νέον φ.



ὥς καὶ τὰν ἄγραν, τῶνείρατα πάντα μερίζει.  
 δς γὰρ ἂν εἰκάξῃ κατὰ τὸν νόον οὗτος ἄριστος  
 ἐστὶν ὀνειροκρίτας, ὃ διδάσκαλός ἐστι παρ' ᾧ νοῦς.  
 ἄλλως καὶ σχολά ἐστι· τί γὰρ ποιεῖν ἂν ἔχοι τις  
 κείμενος ἐν φύλλοις ποτὶ κύματι μηδὲ καθεύδων, 35  
 ἀλλ' ὄνος ἐν ῥάμνῳ τό τε λύχνιον ἐν πρυτανείῳ·  
 φαντὶ γὰρ ἀγρυπνίαν τόδ' ἔχειν.

## ΕΤΑΙΡΟΣ

λέγε μοί ποτε νυκτὸς  
 ὄψιν, ἐπεὶ τά τις οἶδε λέγει μανύεν ἑταίρῳ.

## ΑΣΦΑΛΙΩΝ

δειλινὸν ὥς κατέδαρθον ἐν εἰναλίοισι πόνοισιν  
 (οὐ μὰν ἦν πολύσιτος, ἐπεὶ δειπνεῦντες ἐν ᾧρα, 40  
 εἰ μέμνη, τᾶς γαστρὸς ἐφειδόμεθ'), εἶδον ἑμᾶντὸν  
 ἐν πέτρᾳ μεμαῶτα, καθεζόμενος δ' ἐδόκεον  
 ἰχθύας, ἐκ καλάμων δὲ πλάνον κατέσειον ἐδωδάν.  
 καὶ τις τῶν τραφερῶν ὠρέξατο· καὶ γὰρ ἐν ὕπνοις  
 πᾶσα κύων ἄρκτον μαντεύεται, ἰχθύα κήγῳ. 45  
 χῶ μὲν τῷγκίστρῳ ποτεφύετο, καὶ ῥέεν αἶμα,  
 τὸν κάλαμον δ' ὑπὸ τῷ κινήματος ἀγκύλον εἶχον  
 τὸ χέρε τεινόμενον περικλῶμενον, εὐρὴν ἀγῶνα,  
 πῶς νιν ἔλω μέγαν ἰχθὺν ἀφαιροτέροισι σιδάροις.  
 εἰθ' ὑπομιμνάσκων τῷ τρώματος ἡρέμ' ἔννυξα, 50  
 καὶ νύξας ἐχάλαξα, καὶ οὐ φεύγοντος ἔτεινα.

32. οὐ γὰρ νικαῖη κατὰ τὸν νόον φ. : Text. Scaliger, Wordsw. 34.  
 σχολά ἐστι Reiske et Ahrens : σχολῶν φ. 36. ἄλλωνος φ. : corr.  
 Boissonade. ἐν ῥάμῳ φ. : corr. idem. 37. ἄγραν τοδ' ἔχειν φ. : corr.  
 Reiske. 37, 38. λέγε μοι ποτε ν. ὄψιν τά τις ἔσσεο δὲ λέγει μάννεν  
 ἑταίρῳ M. : λέγω 11 : λέγε μοι ποτε . . . πάντα τεφ' δὲ λέγων μάνυσον  
 Iunt. : Text. Ch. 40. οὐκ ἦν μὰν φ. : corr. Ch. monente Kaibel  
 qui οὐ μὰν οὐ scripsit. 45. ἄρκτον φ. : corr. Ahrens. 49. νιν  
 Wuestemann : μὲν vulg. 50. ἄρ' ἐμὲ νύξας φ. 51. καὶ  
 νύξαι χαλέφας φ. : corr. Briggs et Hermann.

ἦνυσσα δ' ὦν τὸν ἀέθλον, ἀνείλκυσα χρύσειον ἰχθύν,  
 παντᾶ τοι χρυσῷ πεπυκασμένον· εἶχε δὲ δαίμα,  
 μήτι Ποσειδάωνι πέλοι πεφιλημένος ἰχθύς  
 ἢ τάχα τᾶς γλαυκᾶς κειμήλιον Ἀμφιτρίτης. 55  
 ἡρέμα δ' αὐτὸν ἐγὼν ἐκ τῷγκίστρῳ ἀπέλυσσα,  
 μή ποτε τῷ στόματος τᾶγκίστρια χρυσὸν ἔχοιεν.  
 καὶ τὸν μὲν πίστευσα καλεῖν τὸν ἐπήρατον ἰχθύν,  
 ὥμοσα δ' οὐκέτι λοιπὸν ὑπὲρ πελάγους πόδα θεῖναι,  
 ἀλλὰ μενεῖν ἐπὶ γᾶς καὶ τῷ χρυσῷ βασιλεύσειν. 60  
 ταῦτά με κάξήγειρε, τὸ δ' ὦ ξένη λοιπὸν ἔριδε  
 τὰν γνῶμαν· ὄρκον γὰρ ἐγὼ τὸν ἐπώμοσα ταρβῶ.

## ΕΤΑΙΡΟΣ

καὶ σύγε τί τρέσσεις; οὐκ ὥμοσας· οὐδὲ γὰρ ἰχθύν  
 χρύσειον ὡς ἶδες εὔρες, ἴσα δ' ἦν ψεύδεσιν ὄψεις,  
 ἐλπίς τῶν ὑπνῶν. ζᾷται τὸν σάρκινον ἰχθύν,  
 εἰ γάρ πα κνώσσων ἔτ' ἐτώσια ταῦτα ματεύσεις, 65  
 μὴ σὺ θάνῃς λιμῷ καὶ τοῖς χρυσοῖσιν ὀνείροις.

## XXII

## ΔΙΟΣΚΟΤΡΟΙ

Ἵμνέομεν Λήδας τε καὶ αἰγιόχου Διὸς υἱῷ,  
 Κάστορα καὶ φοβερὸν Πολυδεύκεα πύξ ἐρεθίζειν  
 χεῖρας ἐπιζεύξαντα μέσας βοέοισιν ἱμάσιν.

52. ἦνυσσίδων M: corr. Scaliger. 58. καὶ τὸν μὲν πιστεύσασα  
 καλά γε τὸν ἐπήρατον φ. 60. καὶ τῷ χρυσῷ Ahrens: καὶ τοι  
 χρυσῷ φ, vid. notas: text. Ch. 63. καὶ σύγε τρέσσεις M:  
 corr. Ahrens. 64. ἴσα δ' ἐν ψ. ὄψεις M: εἴσα 11: corr. Ahrens.  
 65, 66. Versus in MSS. inverso ordine leguntur: με κνώσσων  
 τοῦτο χωρία ταῦτα ματεύεις φ.: transpos. et corr. Ch.: τὸ τὰ  
 χωρία Musurus: ἔτ' J. A. Hartung: ματεύσεις Musurus. 67.  
 καίτοι φ.: corr. Scaliger.

XXII. 3. μέσας MSS.: corr. Reiske.

ὑμνέομεν καὶ δις καὶ τὸ τρίτον ἄρσενά τέκνα  
 κούρης Θεστιάδος, Λακεδαιμονίους δὺ ἀδελφούς, 5  
 ἀνθρώπων σωτήρας ἐπὶ ξυροῦ ἤδη ἐόντων,  
 ἵππων θ' αἱματόεντα ταρασσομένων καθ' ὁμίλον,  
 νηῶν θ', αἱ δύνοντα καὶ οὐρανὸν ἐξανύοντα  
 ἄστρα βιαζόμεναι χαλεποῖς ἐνέκυρσαν ἀήταις.  
 οἱ δέ σφεν κατὰ πρύμναν αἰείραντες μέγα κύμα, 10  
 ἡέ καὶ ἐκ πρῶρθηεν, ἡ ὄπη θυμὸς ἐκάστου,  
 ἐς κοίλην ἔρριψαν, ἀνέρρηξαν δ' ἄρα τοίχους  
 ἀμφοτέρους· κρέμαται δὲ σὺν ἰστίῳ ἄρμενα πάντα  
 εἰκῇ ἀποκλασθέντα· πολὺς δ' ἐξ οὐρανοῦ ὄμβρος  
 νυκτὸς ἐφερπούσης· παταγεῖ δ' εὐρεία θάλασσα, 15  
 κοπτομένη πνοιαῖς τε καὶ ἀρρήκτοισι χαλάζαις.  
 ἀλλ' ἔμπης ὑμεῖς γε καὶ ἐκ βυθοῦ ἔλκετε νῆας  
 αὐτοῖσιν ναύτησιν ὀιομένοις θανέεσθαι·  
 αἰψά δ' ἀπολήγοντ' ἀνεμοί, λιπαρὴ δὲ γαλάνη  
 ἀμπέλαγος· νεφέλαι δὲ διέδραμον ἄλλυδις ἄλλαι· 20  
 ἐκ δ' ἄρκτοι τ' ἐφάνησαν, ὄνων τ' ἀνὰ μέσσον ἀμαυρὴ  
 φάτνη σημαίνουσα τὰ πρὸς πλόον εὐδία πάντα.  
 ὦ ἄμφω θνητοῖσι βοηθοί, ὦ φίλοι ἄμφω,  
 ἱππῆες κιθαρισταί, ἀεθλητῆρες ἀοιδοί·  
 Κάστορος ἡ πρώτου Πολυδεύκεος ἄρξομ' αἰεῖδιν ; 25  
 ἀμφοτέρους ὑμνέων Πολυδεύκεα πρῶτον αἰίσω.  
 Ἡ μὲν ἄρα προφυγοῦσα πέτρας εἰς ἐν ξυνιούσας  
 Ἀργῶ καὶ νιφόμεντος ἀταρτηρὸν στόμα Πόντου  
 Βέβρυκας εἰσαφίκανε θεῶν φίλα τέκνα φέρουσα.  
 ἔνθα μίης πολλοὶ κατὰ κλίμακος ἀμφοτέρων ἐξ 30  
 τοίχων ἄνδρες ἔβαινον Ἰησονίης ἀπὸ νηὸς.

8. οὐρανοῦ ἐξανύοντα MSS. : οὐρανὸν Hermann : text. Ch. 19.  
 ἀπολήγουσα' restituere iubet Hiller (Beiträge 78). 26. αἰίσω φ.,  
 vid. Hiller, Beitr. 52.

ἐκβάντες δ' ἐπὶ θίνα βαθὺν καὶ ὑπήνεμον ἀκτὴν  
 εὐνάς τ' ἐστόρνυντο πυρεΐά τε χερσὶν ἐνάμων.  
 Κάστωρ δ' αἰολόπωλος δ' τ' οἰνωπὸς Πολυδεύκης  
 ἄμφω ἐρημάζεσκον ἀποπλαγχθέντες ἐταίρων, 35  
 παντοίην ἐν ὄρει θηεύμενοι ἄγριον ὕλην.  
 εὖρον δ' ἀέναον κρήνην ὑπὸ λισσάδι πέτρῃ  
 ὕδατι πεπληθυῖαν ἀκηράτῳ· αἱ δ' ὑπένερθεν  
 λάλλαι κρυστάλλῳ ἢ δ' ἀργύρῳ ἰνδάλλοντο  
 ἐκ βυθοῦ· ὑψηλαὶ δὲ πεφύκεσαν ἀγχόθι πεῦκαι 40  
 λευκαὶ τε πλάτανοί τε καὶ ἀκρόκομοι κυπάρισσοι,  
 ἀνθεὰ τ' εὐώδη, λασίαις φίλα ἔργα μελίσσαις,  
 ὄσος ἔαρος λήγοντος ἐπιβρύει ἂν λειμῶνας.  
 ἔνθα δ' ἀνὴρ ὑπέροπλος ἐνήμενος ἐνδιάασκε,  
 δεινὸς ἰδεῖν, σκληραῖσι τεθλασμένος οὐατα πυγμαῖς·  
 στήθεα δ' ἐσφαίρωτο πελώρια καὶ πλατὺ νῶτον 46  
 σαρκὶ σιδηρεΐῃ, σφυρήλατος οἶα κολοσσός.  
 ἐν δὲ μῦες στερεοῖσι βραχίουσιν ἄκρον ὑπ' ὦμον  
 ἔστασαν ἥτε πέτροι ὀλοίτροχοι, οὐστε κυλίνδων  
 χειμάρρους ποταμὸς μεγάλαις περιέξεσε δίναις· 50  
 αὐτὰρ ὑπὲρ νώτοιο καὶ αὐχένος ἥωρεῖτο  
 ἄκρων δέρμα λέοντος ἀφημμένον ἐκ ποδεῶνων.  
 τὸν πρότερος προσέειπεν ἀεθλοφόρος Πολυδεύκης.

## ΠΟΛΥΔΕΥΚΗΣ

χαῖρε ξεῖν', ὅτις ἐσσί. τίνες βροτοί, ὧν ὁδε χῶρος;

## ΑΜΥΚΟΣ

χαίρω πῶς, ὅτε τ' ἀνδρας ὀρῶ, τοὺς μὴ πρὶν ὀπωπα; 55  
 Π. θάρσει. μήτ' ἀδίκους μήτ' ἐξ ἀδίκων φάθι λεύσσειν.

39. ἄλλαι MSS.: corr. Ruhnken. 49. ἔστασαν MSS.: corr.  
 Ahrens. ὀλοίτροχοι Valek.: ὀλοίτροχοι MSS. 54. ὅστις m:  
 ὅστ' M: corr. Voss.

- Α. θαρσέω, κούκ ἐκ σεῦ με διδάσκεισθαι τόδ' ἔοικεν.  
 Π. ἄγριος εἶ, πρὸς πάντα παλίγκοτος, ἡ ὑπερόπτης ;  
 Α. τοιόσδ' οἶον ὀρᾷς τῆς σῆς γε μὲν οὐκ ἐπιβαίνω.  
 Π. ἔλθοις, καὶ ξενίων γε τυχὼν πάλιν οἴκαδ' ἱκάνοις. 60  
 Α. μήτε σύ με ξείνιζε, τά τ' ἐξ ἐμεῦ οὐκ ἐν ἐτοίμῳ.  
 Π. δαιμόνι', οὐδ' ἂν τοῦδε πιεῖν ὕδατος σύγῃ δόλης ;  
 Α. γνώσεαι, εἴ σευ δῖψος ἀνειμένα χεῖλεα τέρσει.  
 Π. ἄργυρος ἢ τίς ὁ μισθός, ἑρέϊς, ᾧ κέν σε πίθωμεν ;  
 Α. εἰς ἐνὶ χεῖρας ἄειρον ἐναντίος ἀνδρὶ καταστάς. 65  
 Π. πυγμάχος, ἢ καὶ ποσσὶ θενὼν σκέλος ;  
 Α. . . . . ὀμματὰ γ' ὀρθὸς  
 πῶς διατεινόμενος σφετέρης μὴ φείδῃ τέχνης.  
 Π. τίς γάρ, ὅτῃ χεῖρας καὶ ἐμοὺς συνειρίσω ἱμάντας ;  
 Α. ἐγγὺς ὀρᾷς· οὐ γύννις ἐὼν κεκλήσεθ' ὁ πύκτης.  
 Π. ἢ καὶ ἀεθλον ἐτοίμον, ἐφ' ᾧ δῆρισόμεθ' ἄμφω 70  
 Α. σὸς μὲν ἐγώ, σὺ δ' ἐμὸς κεκλήσεαι, αἶκε κρατήσω.  
 Π. ὀρνίθων φοινικολόφων τοιοῖδε κυδοιμοί.  
 Α. εἴτ' οὖν ὀρνίθεσσιν ἑοικότες εἴτε λέουσι  
 γινόμεθ', οὐκ ἄλλῳ γε μαχεσσαίμεσθ' ἐπ' ἀέθλῳ.  
 Ἦ ῥ' Ἀμυκος, καὶ κόχλον ἐλὼν μυκήσατο κοίλῃν. 75  
 οἱ δὲ θεῶς συνάγερθεν ὑπὸ σκιερὰς πλατανίστους  
 κόχλου φυσηθέντος αἰὲ Βέβρυκες κομῶντες.  
 ὧς δ' αὐτῶς ἥρωας ἰὼν ἐκαλέσσατο πάντας  
 Μαγνήσσης ἀπὸ νηὸς ὑπείροχος ἐν δαὶ Κάστῳ.  
 οἱ δ' ἐπεὶ οὖν σπείρησιν ἐκαρτύναντο βοεῖαις 80  
 χεῖρας καὶ περὶ γυῖα μακροὺς εἵλιξαν ἱμάντας,  
 ἐς μέσσον σύναγον φόνον ἀλλήλοισι πνέοντες.  
 ἐνθα πολὺς σφισι μόχθος ἐπειγομένοισιν ἐτύχθη,

65, 66, 67. in libris Amyei sunt.  
 text. Ch. δ' MSS. : corr. Ch.

66. Polluci dedit Reiske :

ὀππότερος κατὰ νῶτα λάβοι φάος ἡελίοιο·  
 ἰδρεῖη μέγαν ἄνδρα παρήλυthes ὦ Πολύδευκες, 85  
 βάλλετο δ' ἀκτίνεσσιν ἅπαν Ἀμύκοιο πρόσωπον.  
 αὐτὰρ ὃγ' ἐν θυμῷ κεχολωμένος ἴετο πρόσσω,  
 χερσὶ τιτυσκόμενος. τοῦ δ' ἄκρον τύψε γένειον  
 Τυνδαρίδης ἐπιόντος· ὀρίνθη δὲ πλεον ἢ πρίν,  
 σὺν δὲ μάχην ἐτάραξε, πολὺς δ' ἐπέκειτο νενευκῶς 90  
 ἐς γαῖαν. Βέβρυκες δ' ἐπαύτεον, οἱ δ' ἐτέρωθεν  
 ἦρωες κρατερὸν Πολυδεύκεα θαρσύνεσκον,  
 δειδιότες μὴ πῶς μιν ἐπιβρίσας δαμάσειε  
 χῶρῳ ἐνὶ στεινῷ Τιτυῷ ἐναλίγκιος ἀνὴρ.  
 ἦτοι ὃγ' ἔνθα καὶ ἔνθα παριστάμενος Διὸς υἱὸς 95  
 ἀμφοτέρησιν ἄμυσσεν ἀμοιβαδὶς, ἔσχεθε δ' ὀρμῆς  
 παῖδα Ποσειδάωνος ὑπερφιάλδον περ ἔοντα.  
 ἔσθη δὲ πληγαῖς μεθύων, ἐκ δ' ἔπτυσεν αἷμα  
 φοίνιον· οἱ δ' ἅμα πάντες ἀριστῆες κελάδησαν,  
 ὥς ἴδον ἔλκεα λυγρὰ περὶ στόμα τε γναθμούς τε· 100  
 ὀμματα δ' οἰδήσαντος ἀπεστείνωτο προσώπου.  
 τὸν μὲν ἀναξ ἐτάρασσεν ἐτώσια χερσὶ προδεικνὺς  
 πάντοθεν· ἀλλ' ὅτε δὴ μιν ἀμηχανέοντ' ἐνόησε,  
 μέσσης ρινὸς ὑπερθε κατ' ὀφρύος ἤλασε πυγμῇ,  
 πᾶν δ' ἀπέσυρε μέτωπον ἐς ὀστέον. αὐτὰρ ὁ πληγεὶς  
 ὑπτιος ἐν φύλλοισι τεθηλόσιν ἐξετανύσθη. 106  
 ἔνθα μάχῃ δριμεῖα πάλιν γένετ' ὀρθωθέντος·  
 ἀλλήλους δ' ὄλεκον στερεοῖς θείνοντες ἰμάσιν.  
 ἀλλ' ὁ μὲν ἐς στῆθός τε καὶ ἔξω χεῖρας ἐνώμα  
 αὐχένος ἀρχηγδὸς Βεβρύκων· ὁ δ' αἰκέσει πληγαῖς 110  
 πᾶν συνέφυρε πρόσωπον ἀνίκητος Πολυδεύκης.  
 σάρκες δ' αἱ μὲν ἰδρῶτι συνίζανον, ἐκ μεγάλου δὲ  
 αἶψ' ὀλίγος γένετ' ἀνδρός· ὁ δ' αἰεὶ πᾶσσονα γυῖα

ἀπτομένου φορέεσκε πόνου καὶ χροιῇ ἀμείνων.  
 πῶς γὰρ δὴ Διὸς υἱὸς ἀδηφάγον ἄνδρα καθεῖλεν ; 115  
 εἶπε θεά, σὺ γὰρ οἶσθα· ἐγὼ δ' ἐτέρων ὑποφότης  
 φθέγομαι, ὥς ἐθέλεις σύ, καὶ ὅπως τοι φίλον αὐτῇ.

Ἦτοι ὄγε ῥέξαί τι λιλαιόμενος μέγα ἔργον  
 σκαιῇ μὲν σκαιὴν Πολυδεύκεος ἔλλαβε χεῖρα,  
 δοχμὸς ἀπὸ προβολῆς κλινθείς, ἐτέρῃ δ' ἐπιβαίνων  
 δεξιτερῆς ἤνεγκεν ἀπὸ λαγόνος πλατὺ γυῖον. 121  
 καί κε τυχὼν ἔβλαψεν Ἀμυκλαίων βασιλῆα.  
 ἀλλ' ὄγ' ὑπεξανέδου κεφαλῇ, στιβαρῇ δ' ἅμα χειρὶ  
 πλήξεν ὑπὸ σκαιὸν κρόταφον καὶ ἐπέμπεσεν ὦμῳ·  
 ἐκ δ' ἐχύθη μέλαν αἷμα θοῶς κροτάφοιο χανόντος· 125  
 λαιῇ δὲ στόμα κόψε, πυκνοὶ δ' ἀράβησαν ὀδόντες·  
 αἰεὶ δ' ὀξυτέρῳ πιτύλῳ δηλεῖτο πρόσωπον,  
 μέχρι συνηλοῖσεν παρήια. πᾶς δ' ἐπὶ γαίῃ  
 κεῖτ' ἄλλοφρονέων, καὶ ἀνέσχεθε νείκος ἀπαυδῶν  
 ἀμφοτέρας ἅμα χεῖρας, ἐπεὶ θανάτου σχεδὸν ἦεν. 130  
 τὸν μὲν ἄρα κρατέων περ ἀτάσθαλον οὐδὲν ἔρεξας,  
 ὦ πύκτη Πολύδευκες· ὁμοσσε δέ τοι μέγαν ὄρκον,  
 ὃν πατέρ' ἐκ πόντοιο Ποσειδάωνα κικλήσκων,  
 μή ποτ' ἔτι ξείνοισιν ἐκὼν ἀνιηρὸς ἔσσεσθαι.

Καὶ σὺ μὲν ὕμνησαί μοι ἄναξ. σὲ δὲ Κάστορ αἰέσω,  
 Τυνδαρίδῃ ταχύπῳλε δορυσσόε χαλκεοθώρηξ. 136

Τὼ μὲν ἀναρπάξαντε δῶμα φερέτην Διὸς υἱὴν  
 δοῖας Λευκίπποιο κόρας· δοιῶ δ' ἄρα τώγε  
 ἐσσυμένως ἐδίωκον ἀδελφεῶν υἱ' Ἀφάρῃος,  
 γαμβρὸν μελλογάμῳ, Λυγκεὺς καὶ ὁ καρτερὸς Ἴδας.  
 ἀλλ' ὅτε τύμβον ἵκανον ἀποφθιμένου Ἀφάρῃος, 141  
 ἐκ δίφρων ἅμα πάντες ἐπ' ἀλλήλοισιν ὄρουσαν,

ἔγχεσι καὶ κοῖλοισι βαρυνόμενοι σακέεσσι.

Λυγκεύς δ' αὖ μετέειπεν ὑπὲκ κόρυθος μέγ' αὔσας·

Δαιμόνιοι, τί μάχης ἰμείρετε; πῶς δ' ἐπὶ νύμφαις  
ἀλλοτρίαις χαλεποί, γυμναὶ δ' ἐν χερσὶ μάχαιραι; 146  
ἡμῖν τοι Λεύκιππος ἔας ἔδνωσε θύγατρας

τάσδε πολὺ προτέροις, ἡμῖν γάμος οὗτος ἐν ὄρκῳ·  
ὁμῆες δ' οὐ κατὰ κόσμον ἐπ' ἀλλοτρίοις λεχέεσσιν  
βουσὶ καὶ ἡμιόνοισι καὶ ἄλλοισι κτεάτεσσιν 150

ἄνδρα παρετρέψασθε, γάμον δ' ἐκλέπτετε δώροις.

ἧ μὰν πολλάκις ὕμνιν ἐνώπιον ἀμφοτέροισιν

αὐτὸς ἐγὼ τάδ' ἔειπα καὶ οὐ πολὺμυθος ἑὼν περ·

“οὐχ οὕτω φίλοι ἄνδρες ἀριστήεσσιν ἔοικε

μνηστεύειν ἀλόχους, αἷς νυμφίοι ἤδη ἐτοῖμοι. 155

πολλή τοι Σπάρτη, πολλή δ' ἱππῆλατος Ἥλις,

Ἀρκαδίη τ' εὐμηλος Ἀχαιῶν τε πτολίεθρα,

Μεσσήνη τε καὶ Ἄργος ἅπασά τε Σισυφὶς ἀκτὴ·

ἐνθα κόραι τοκέεσσιν ὑπὸ σφετέροισι τρέφονται

μυρίαί οὔτε φυῆς ἐπιδευέες οὔτε νόοιο. 160

τάων εὐμαρὲς ὕμνιν ὀπυλῖεν ἄς κ' ἐθέλητε·

ὥς ἀγαθοῖς πολέες βούλονται κε πενθεροὶ εἶναι

ὁμῆες δ' ἐν πάντεσσι διάκριτοι ἡρώεσσι,

καὶ πατέρες καὶ ἄνωθεν ἅπαν πατρώιον αἶμα.

ἀλλὰ φίλοι τοῦτον μὲν ἑάσατε πρὸς τέλος ἐλθεῖν 165

ἄμμι γάμον· σφῶν δ' ἄλλον ἐπιφραζώμεθα πάντες.”

ἴσκειν τοιάδε πολλά, τὰ δ' εἰς ὑγρὸν ὄχρετο κῆμα

πνοιῇ ἔχουσι· ἀνέμοιο, χάρις δ' οὐχ ἔσπετο μύθοις.

σφῶ γὰρ ἀκηλήτω καὶ ἀπηνέες. ἀλλ' ἔτι καὶ νῦν

πεῖθεσθ'· ἄμφω δ' ἄμμιν ἀνεψιῶ ἐκ πατρὸς ἐστὼν. 170

εἰ δ' ὑμῖν κραδίη πόλεμον ποθεῖ, αἵματι δὲ χρῆ

νεῖκος ἀναρρήξαντας ὁμοῖον ἔγχεα λοῦσαι,



Ἴδας μὲν καὶ δραιοὶ ἐμὸς, κρατερὸς Πολυδεύκης,  
 χεῖρας ἐρωήσουσιν ἀπεχθομένης ὑσμίνης,  
 νῶϊ δ', ἐγὼ Κάστωρ τε, διακρινώμεθ' ἄρῃ 175  
 ὀπλοτέρω γεγαῶτε. γονεῦσι δὲ μὴ πολὺ πένθος  
 ἡμετέροισι λίπωμεν. ἄλλῃς νέκυς ἐξ ἐνὸς οἴκου  
 εἷς· ἀτὰρ ὅλλοι πάντες εὐφρανέουσιν ἐταίρους  
 νυμφίοι ἀντὶ νεκρῶν, ὑμεναιώσουσι δὲ κούρας  
 τὰς δ'· ὀλίγῳ τοι ἔοικε κακῷ μέγα νείκος ἀναιρεῖν. 180

Εἶπε, τὰ δ' οὐκ ἄρ' ἔμελλε θεὸς μεταμῶνια θήσειν.  
 τὼ μὲν γὰρ ποτὶ γαῖαν ἀπ' ὤμων τεύχε' ἔθεντο,  
 ὧ γενεῇ προφέρεσκον· ὁ δ' ἐς μέσον ἤλυθε Λυγκεὺς,  
 σείων καρτερὸν ἔγχος ὑπ' ἀσπίδος ἀντυγα πρῶτην·  
 ὧς δ' αὐτὸς ἄκρας ἐτινάξατο δούρατος ἀκμὰς 185  
 Κάστωρ· ἀμφοτέροισι δὲ λόφων ἐπένευον ἔθειραι.  
 ἔγχεσι μὲν πρῶτιστα τιτυσκόμενοι πόνον εἶχον  
 ἀλλήλων, εἴ πού τι χροδὸς γυμνωθὲν ἴδοιεν.  
 ἀλλ' ἦτοι τὰ μὲν ἄκρα πάρος τινὰ δηλήσασθαι  
 δοῦρ' ἐάγη, σακέεσσιν ἐνὶ δεινοῖσι παγέντα. 190  
 τὼ δ' ἄορ ἐκ κολεοῖο ἐρυσσαμένῳ φόνον αὖτις  
 τεύχον ἐπ' ἀλλήλοισι· μάχης δ' οὐ γίνετ' ἐρωή.  
 πολλὰ μὲν ἐς σάκος εὐρὺ καὶ ἱππόκομον τρυφάλειαν  
 Κάστωρ, πολλὰ δ' ἔνυξεν ἀκριβὴς δμμασι Λυγκεὺς  
 τοῖο σάκος, φοίνικα δ' ὅσον λόφον ἔκετ' ἀκωκή. 195  
 τοῦ μὲν ἄκρην ἐκόλουσεν ἐπὶ σκαιὸν γόνυ χεῖρα  
 φάσγανον ὅξυν φέροντος ὑπεξαναβὰς ποδὶ Κάστωρ  
 σκαιῷ· ὁ δὲ πληγεὶς ξίφος ἔκβαλεν, αἶψα δὲ φεύγειν  
 ὠρμήθη ποτὶ σῆμα πατρός, τόθι καρτερὸς Ἴδας  
 κεκλιμένος θηεῖτο μάχην ἐμφύλιον ἀνδρῶν. 200  
 ἀλλὰ μεταίξας πλατὺ φάσγανον ὥσε διαπρὸ

Τυνδαρίδης λαγόνος τε καὶ ὀμφαλοῦ· ἔγκατα δ' εἶσω  
χαλκὸς ἄφαρ διέχευεν· ὁ δ' ἐς στόμα κείμεν νενευκὸς  
Λυγκεύς, καδ δ' ἄρα οἱ βλεφάρων βαρὺς ἔδραμεν  
ὑπνος.

οὐ μὰν οὐδὲ τὸν ἄλλον ἐφ' ἐστίῃ εἶδε πατρώῃ 205  
παίδων Λαοκώσσω φίλον γάμον ἐκτελέσαντα.  
ἦ γὰρ ὄγε στήλην Ἀφαρηίου ἐξανέχουσιν  
τύμβου ἀναρρήξας ταχέως Μεσσήνιος Ἴδας  
μέλλε κασιγνήτοιο βαλεῖν σφετέρω φονῇ·  
ἀλλὰ Ζεὺς ἐπάμυνε, χερῶν δέ οἱ ἔκβαλε τυκτὴν 210  
μάρμαρον, αὐτὸν δὲ φλογέφω συνέφλεξε κεραυνῷ.  
οὕτως Τυνδαρίδαις πολεμιζέμεν οὐκ ἐν ἑλαφρῷ.  
αὐτοὶ τε κρατέοντε καὶ ἐκ κρατέοντος ἔφυσαν.

Χαίρετε Λήδας τέκνα, καὶ ἡμετέροις κλέος ὕμνοις  
ἐσθλὸν αἰεὶ πέμπετε· φίλοι δέ τε πάντες ἀοιδοὶ 215  
Τυνδαρίδαις Ἑλένη τε καὶ ἄλλοις ἡρώεσσιν,  
Ἴλιον οἳ διέπερσαν ἀρήγοντες Μενελάω.  
ὑμῖν κῦδος ἀνακτες ἐμήσατο Χίος ἀοιδός,  
ὕμνήσας Πριάμοιο πόλιν καὶ νῆας Ἀχαιῶν  
Ἰλιάδας τε μάχας Ἀχιλλῆά τε πύργον αὐτῆς· 220  
ὑμῖν αὖ καὶ ἐγὼ λιγέων μελίσγματα Μουσέων,  
οἷ' αὐταὶ παρέχουσι καὶ ὥς ἐμὸς οἶκος ὑπάρχει,  
τοῖα φέρω. γεράων δὲ θεοῖς κάλλιστον ἀοιδαί.

## XXIII

## ΕΡΑΣΤΗΣ

Ἄνῆρ τις πολύφιλτρος ἀπηνέος ἦρατ' ἐφάβω,  
τὰν μορφὰν ἀγαθῷ, τὸν δὲ τρόπον οὐκέθ' ὁμοίω.

213. κρατεόντε Musurus (Iunt.) : κρατέουσι D : κρατέοντες φ.

μίσει τὸν φιλέοντα καὶ οὐδὲ ἐν ἡμέρον εἶχε,  
 οὐκ ἤδει τὸν Ἑρωτα, τίς ἦν θεός, ἡλίκα τόξα  
 χερσὶ κρατεῖ, πῶς πικρὰ βέλη ποτικάρδια βάλλει· 5  
 πάντα δὲ κῆν μύθοισι καὶ ἐν προσόδοισιν ἀτειρής.  
 οὐδέ τι τῶν πυρσῶν παραμύθιον, οὐκ ἀμάρνυμα  
 χεῖλεος, οὐκ ὄσσω λιπαρὸν σέλας, οὐ ῥόδα μάλων,  
 οὐ λόγος, οὐχὶ φίλαμα, τὸ κουφίζει τὸν ἔρωτα.  
 οἶα δὲ θῆρ ὑλαῖος ὑποπτεύησι κυναγῶς, 10  
 οὕτως πάντ' ἐποίει ποτὶ τὸν φίλον· ἄγρια δ' αὐτῷ  
 χεῖλεα καὶ κῶραι δεινὸν βλέπον· εἶχε γὰρ ὄγκον·  
 τᾶ δὲ χολᾶ τὸ πρόσωπον ἀμείβετο, φεῦγε δ' ἀπὸ χρῶς  
 ὕβριν τᾶς ὀργᾶς περικείμενος. ἀλλὰ καὶ οὕτως  
 ἦν καλός· ἐξ ὀργᾶς ἐρεθίζετο μᾶλλον ἐραστάς. 15  
 λοίσθιον οὐκ ἦναικε τόσαν φλόγα τᾶς Κυθереίας,  
 ἀλλ' ἐλθὼν ἔκλαιε ποτὶ στυγνοῖσι μελάνθοις,  
 καὶ κύσε τὰν φλιάν, οὕτω δ' ἀνενείκατο φωνάν·

“Ἄγριε παῖ καὶ στυγνέ, κακᾶς ἀνάνθημα λεαίνας,  
 λάινε παῖ καὶ ἔρωτος ἀνάξιε, δῶρά τοι ἦλθον 20  
 λοίσθια ταῦτα φέρων, τὸν ἐμὸν βρόχον· οὐκέτι παρ σέ  
 κῶρ' ἐθέλω λύπης κεχολωμένος, ἀλλὰ βαδίζω,  
 ἔνθα τύ μεν κατέκρινας, ὅπη λόγος ἦμεν ἀταρπὸν  
 ξυνάν, τοῖσιν ἐρῶσι τὸ φάρμακον ἔνθα τὸ λάθος.  
 ἀλλὰ καὶ ἦν ὅλον αὐτὸ λαβὼν ποτὶ χεῖλος ἀμέλξω, 25  
 οὐδ' οὕτως σβέσσω τὸν ἐμὸν χόλον. ἄρτι δὲ χαίρειν

XXIII. 5. ποτὶ παιδία MSS. : corr. Stephanus. 8. ῥοδόμαλον

Aldine : ῥοδόμαλλον φ : corr. Ahrens. 10. θῆρ ὑλαῖος Ald. :  
 θηβυλῆος φ. 12. εἶχεν ἀνάγκαν φ : text. Ch. 15. ἐξ ὀργᾶς  
 Auber. : δ' ἐξ ὀργᾶς. φ. 16. ἦναικε Steph. : ἐνι καὶ φ. τόσαμφά-  
 τος φ : text. Eldick. 22. λύπης φ : λυπῆν Iunt. κεχολωμένος  
 Aldine : -ον Iunt. : ποχολωμένος φ : text. Meineke. 23.  
 ἀταρπὼν ξυνόν φ : corr. Toup. 26. οὐδὲ τῶς φ : corr. Briggs.  
 χόλον φ : πόθον Iunt. vulg.

τοῖσι τεοῖς προθύροις ἐπιτέλλομαι. οἶδα τὸ μέλλον.  
καὶ τὸ ῥόδον καλὸν ἐστί, καὶ ὁ χρόνος αὐτὸ μαραίνει·  
καὶ τὸ ἶον καλὸν ἐστὶν ἐν εἴαρι, καὶ ταχὺ γηρᾶ·  
λευκὸν τὸ κρίνον ἐστί, μαραίνεται ἀνίκα πίπτῃ· 30  
ἀ δὲ χιῶν λευκά, καὶ τάκεται ἀνίκα πασθῇ.  
καὶ κάλλος καλὸν ἐστί τὸ παιδικόν, ἀλλ' ὀλίγον ζῇ.  
ἤξει καιρὸς ἐκεῖνος, ὅπανίκα καὶ τὸ φιλάσεις,  
ἀνίκα τὰν κραδίαν ὀπτεύμενος ἀλμυρὰ κλαύσῃ.  
ἀλλὰ τὸ παῖ καὶ τοῦτο πανύστατον ἀδύ τι ῥέξον· 35  
ὀππότεν ἐξενθὼν ἡρτημένον ἐν προθύροις  
τοῖσι τεοῖσιν ἴδῃς τὸν τλάμονα, μή με παρένθῃς,  
σταθὶ δὲ καὶ βραχὺ κλαῦσον, ἐπισπείσας δὲ τὸ δάκρυ  
λῦσον τῷ σχοίνῳ με καὶ ἀμφίθεες ἐκ βεθέων σῶν 39  
εἴματα καὶ κρύψον με, τὸ δ' αὖ πύματόν με φίλασον,  
κὰν νεκρῷ χάρισαι τὰ σὰ χεῖλεα. μή με φοβαθῇς·  
οὐ δύναμαι λυπεῖν σε, διαλλάξεις με φιλάσας.  
χῶμα δέ μοι χῶσόν τι ὃ μευ κρύψει τὸν ἔρωτα.  
κὰν ἀπίης, τόδε μοι τρεῖς ἐπαίασον· ὦ φίλε κείσαι.  
ἦν δὲ θέλῃς, καὶ τοῦτο· καλὸς δέ μοι ὦλεθ' ἐταῖρος. 45  
γράψον καὶ τόδε γράμμα, τὸ σοῖς τοίχοις χαράξω·  
“ τοῦτον ἔρωσ ἐκτείνειν. ὁδοιπόρε, μὴ παροδεύῃς,  
ἀλλὰ στὰς τόδε λέξον· ἀπηνέα εἶχεν ἐταῖρον.”

ᾧ δ' εἰπὼν λίθον εἶλκεν, ἐρεισάμενος δ' ἐπὶ τοίχῳ  
ἄχρι μέσων οὐδῶν φοβερὸν λίθον ἄπτει ἀπ' αὐτῶν, 50

27. ἐπιβάλλομαι vulg.: corr. Reiske. 31. παχθῇ. vulg.:  
text. Ch. 34. κλαύσεις vulg.: corr. Meineke. 42. οὐ  
δύναμαι ζῇν εἴγε διαλλ. Iunt.: οὐ δύναμαι εἶν σε διαλλ. φ: text.  
Paley. 43. χῶσόν τι Ahrens: κοῖλόν τι φ: κοῖλανον  
Musurus. 44. ἐπάπυσον vulg.: corr. Ahrens. 45. ἦν δὲ  
θέλῃς Ahrens: ἦν δὲ λῆς φ. 46. τοίχοις Schaefer, Porson:  
στήχοις φ. 49. εἶλκεν Meineke: εἶλεν vulg. 50. ἄπτει  
Ch.: ὀπότε vel ὀπότε MSS.: ἤπτεν Iunt. vulg. In reliquis  
vulgatam servavi.

τὰν λεπτὰν σχοινίδα, βρόχον δ' ἐνέβαλλε τραχήλῳ,  
 τὰν ἔδραν δ' ἐκύλισεν ὑπὲκ ποδός, ἥδ' ἐκρεμάσθη  
 νεκρός. ὁ δ' αὖτ' ὤϊξε θύρας καὶ τὸν νεκρὸν εἶδεν  
 αὐλᾶς ἐξ ἰδίας ἡρτημένον, οὐδ' ἐλυγίχθη  
 τὰν ψυχάν, οὐ κλαῦσε νέον φόνον, ἀλλ' ἐπὶ νεκρῷ 55  
 εἴματα πάντ' ἐμίανεν, ἐφαβικὰ βαίνει δ' ἐς ἄθλα  
 γυμναστῶν, καὶ τῇλε φίλων ἐπεμαίετο λουτρῶν,  
 καὶ ποτὶ τὸν θεὸν ἦλθε, τὸν ὕβρισε· λαϊνέας δὲ  
 ἴστατ' ἀπὸ κρηπίδος ἐς ὕδατα· τῷ δ' ἐφύπερθεν  
 ἄλατο καὶ τῷγαλμα, κακὸν δ' ἔκτεινεν ἔφαβον· 60  
 νᾶμα δ' ἐφοινίχθη· παιδὸς δ' ἐπενάχετο σῶμα.  
 χαίρετε τοὶ φιλέοντες· ὁ γὰρ μισῶν ἐφονεύθη.  
 στέργετε δ' οἱ μισεῦντες· ὁ γὰρ θεὸς οἶδε δικάζειν.

## XXIV

## ΗΡΑΚΛΙΣΚΟΣ

Ἡρακλέα δεκάμηνον ἔοντα πόντῳ ἀ Μιδεᾶτις  
 Ἀλκμήνα καὶ νυκτὶ νεώτερον Ἰφικλῆα,  
 ἀμφοτέρους λούσασα καὶ ἐμπλήσασα γάλακτος,  
 χαλκείαν κατέθηκεν ἐς ἀσπίδα, τὰν Πτερελάου  
 Ἀμφιτρύων καλὸν ὄπλον ἀπεσκύλευσε πεσόντος. 5  
 ἀπτομένα δὲ γυνὰ κεφαλᾶς μυθήσατο παίδων·

56. ἐφαβικά, ... ἄθλω φ: corr. Ahrens. 59. ἴστατο nihil mutandum, vid. notas: ἴπτατ' Higt. ed. recent.: ἴερ' Meineke. ἐς ὕδατα· τῷ δ' Ameis post Reiske: ἐς ὕδατῳ δ' φ. ἀπὸ κρηπίδος ἔρος ὕδατων Iunt. 61. νᾶμα Sanctamand: ἄμα φ: αἶμα Iunt.: σῶμα Meineke: φωνὰ φ vulg. 63. οἰμείς εὔητες II.: ὕμεις M: ὕμεις ἀίτας Iunt.: egregie corr. Ahrens.

XXIV=XIX. Ahrens: Codicum pro optimo habendus D: adhibenda igitur Ahrentis potius quam Ziegleri collatio.

“Εὐδετ’ ἐμὰ βρέφεια γλυκερὸν καὶ ἐγέρσιμον ὕπνον,  
εὐδετ’ ἐμὰ ψυχά, δὴ ἀδελφεῶ, εἴσοα τέκνα·  
δλβιοι εὐνάξοισθε καὶ δλβιοι ἀὼ ἴκοισθε.”

“Ὡς φαμένα δίνασε σάκος μέγα· τοὺς δ’ ἔλαβ’  
ὕπνος. 10

ἄμος δὲ στρέφεται μεσονύκτιον ἐς δύσιν ἄρκτος  
’Ωρίωνα κατ’ αὐτόν, ὃ δ’ ἀμφαίνει μέγαν ὤμον,  
τᾶμος ἄρ’ αἰνὰ πέλωρα δύω πολυμήχανος Ἥρη  
κυανέαις φρίσσοντας ὑπὸ σπείραισι δράκοντας  
ᾤρσεν ἐπὶ πλατὺν οὐδόν, ὅθι σταθμὰ κοῖλα θυράων 15  
εἶκεν, ἀπειλήσασα φαγεῖν βρέφος Ἡρακλῆα.  
τῷ δ’ ἐξειληθέντες ἐπὶ χθονὶ γαστέρας ἄμφω  
αἰμοβόρους ἐκύλιον· ἀπ’ ὀφθαλμῶν δὲ κακὸν πῦρ  
ἐρχομένοις λάμπεσκε, βαρὺν δ’ ἐξέπτυσεν ἰόν.  
ἀλλ’ ὅτε δὴ παίδων λιχμώμενοι ἐγγύθεν ἦνθον, 20  
καὶ τότε ἄρ’ ἐξέγροντο, Διὸς νοέοντος ἅπαντα,  
’Αλκμήνας φίλα τέκνα, φάος δ’ ἀνὰ οἶκον ἐτύχθη.  
ἦτοι ὄγ’ εὐθὺς αὖσεν, ὅπως κακὰ θηρί’ ἀνέγνω  
κοίλου ὑπὲρ σάκεος καὶ ἀναιδέας εἶδεν ὀδόντας,  
’Ιφικλῆης, οὐλὰν δὲ ποσὶν διελάκτισε χλαῖναν, 25  
φευγέμεν ὁρμαίνων· ὃ δ’ ἐναντίος εἶχετο χερσὶν  
Ἡρακλῆς, ἄμφω δὲ βαρεῖ ἐνεδήσατο δεσμῷ,  
δραξάμενος φάρυγος, τόθι φάρμακα λυγρὰ κέκρυπται  
οὐλομένοις ὀφίεσσιν, αἱ καὶ θεοὶ ἐχθαίροντι.  
τῷ δ’ αὖτε σπείραισιν ἐλισσέσθην περὶ παῖδα 30  
ὀψίγονον γαλαθηνόν, ὑπὸ τροφῇ αἰὲν ἄδακρυν·  
ἄψ δὲ πάλιν διέλυσεν ἐπεὶ μογέοιεν ἀκάνθας,  
δεσμοῦ ἀναγκαίου πειρώμενοι ἔκλυσιν εὐρεῖν.

16. εἶκεν Stadtmüller : οἴκου MSS.  
corr. Ziegler.

17. ἐξειλυθέντες D vulg.:

Ἄλκμήνα δ' ἐσάκουσε βοᾶς καὶ ἐπέγρετο πράτα·

“Ἄνσταθ' Ἀμφιτρώων· ἐμὲ γὰρ δέος ἴσχει  
ὀκνηρόν·” 35

ἄνστα, μηδὲ πόδεσσιν ἐοῖς ὑπὸ σάνδαλα θείης.

οὐκ αἰεῖς, παίδων ὁ νεώτερος ὄσσον αὐτεῖ;

ἦ οὐ νοεῖς, ὅτι νυκτὸς ἄωρί που, οἱ δέ τε τοῖχοι

πάντες ἀριφραδέες, καθαρᾶς ἄπερ ἡριγενείας;

ἔστί τί μοι κατὰ δῶμα νεώτερον, ἔστι φίλ' ἀνδρῶν.” 40

ᾧ Ως φάθ'. ὁ δ' ἐξ εὐνᾶς ἀλόχῳ κατέβαινε  
πιθήσας·

δαιδάλεον δ' ὥρμασε μετὰ ξίφος, ὃ οἱ ὑπερθεν

κλιντήρος κεδρίνου περὶ πασσάλῳ αἰὲν ἄωρτο.

ἦτοι δγ' ὠριγνᾶτο νεοκλώστου τελαμῶνος,

κουφίζων ἑτέρα κολεὸν μέγα, λώτινον ἔργον. 45

ἀμφιλαφῆς δ' ἄρα παστὰς ἐνεπλήσθη πάλιν ὄρφνας·

δμῶας δὴ τότε αὖσεν ὕπνον βαρὺν ἐκφυσῶντας·

“Οἴσετε πῦρ ὅτι θᾶσσον ἀπ' ἐσχαρεῶνος ἐλόντες,  
δμῶες ἐμοί, στιβαροὺς δὲ θυρᾶν ἀνακόψατ' ὀχῆας.”

“Ἄνστατε δμῶες ταλασίφρονες. αὐτὸς αὐτεῖ.” 50

Ἡ ῥα γυνὰ Φοίνισσα μύλαις ἔπι κοῖτον ἔχουσα.

οἱ δ' αἶψα προγένοντο λύχνοις ἅμα δαιομένοισι

δμῶες· ἐνεπλήσθη δὲ δόμος σπεύδοντος ἐκάστου.

ἦτοι ἄρ' ὥς εἶδοντ' ἐπιτίθιον Ἡρακλῆα

θῆρε· δύω χεῖρεσσιν ἀπρίξ ἀπαλαῖσιν ἔχοντα, 55

συμπλήγδην ἰάχησαν· ὁ δ' ἐς πατέρ' Ἀμφιτρώωνα

ἐρπετὰ δεικανάσκειν, ἐπάλλετο δ' ὑψόθι χαίρων

κουροσύνα, γελάσας δὲ πάρος κατέθηκε ποδοῦν

πατρὸς ἐοῦ θανάτῳ κεκαρωμένα δεινὰ πέλωρα.

36. θείης vulg. : corr. Schaefer.  
Possis etiam ἀτε ῥ' legere.

39. ἄπερ Briggs : ἀτερ vulg.

Ἀλκμήνα μὲν ἔπειτα ποτὶ σφέτερον βάλε κόλπον δο  
ξηρὸν ὑπαὶ δέους ἀκρόχλοον Ἰφικλῆα·

Ἀμφιτρύων δὲ τὸν ἄλλον ὑπ' ἀμνείαν θέτο χλαῖναν  
παῖδα, πάλιν δ' ἐς λέκτρον ἰὼν ἐμνάσατο κοίτου.  
ὄρνιθες τρίτον ἄρτι τὸν ἔσχατον ὄρθρον αἰδον·  
Τειρεσίαν τόκα μάντιν ἀλαθέα πάντα λέγοντα 65

Ἀλκμήνα καλέσασα τέρας κατέλεξε νεοχμόν,  
καὶ νιν ὑποκρίνεσθαι, ὅπως τελέεσθαι ἔμελλεν,  
ἠνώγει. “μηδ' εἴ τι θεοὶ νοέοντι πονηρόν,  
αἰδόμενος σύ με κρύπτε· καὶ ὥς οὐκ ἔστιν ἀλύξαι  
ἀνθρώποις ὃ τι Μοῖρα κατὰ κλωστήηρος ἐπείγει. 70  
ἀλλ' Εὐηρείδα μάλα σε φρονέοντα διδάσκω.”

Τόσος ἔλεγεν βασιλεια· ὃ δ' ἀνταμείβετο τοίως·  
“Θάρσει ἀριστοτόκεια γύναι, Περσῆιον αἶμα.  
θάρσει· μελλόντων δὲ τὸ λώιον ἐν φρεσὶ θέσθαι.  
ναὶ γὰρ ἐμὸν γλυκὺ φέγγος ἀποιχόμενον πάλαι  
ὄσσω, 75

πολλαὶ Ἀχαιιάδων μαλακὸν περὶ γούνατι νῆμα  
χειρὶ κατατρίψοντι ἀκρέσπερον αἰείδοισαι  
Ἀλκμήναν ὀνομασί, σέβας δ' ἔση Ἀργεΐαισι.  
τοῖος ἀνὴρ ὃδε μέλλει ἐς οὐρανὸν ἄστρα φέροντα  
ἀμβαίνειν τεὸς υἱός, ἀπὸ στέρνων πλατὺς ἥρως, 80  
οὗ καὶ θηρία πάντα καὶ ἀνέρες ἤσσανες ἄλλοι.  
δώδεκά οἱ τελέσαντι πεπρωμένον ἐν Διὸς οἰκείν  
μόχθους, θνητὰ δὲ πάντα πυρὰ Τραχίνιος ἐξεῖ.  
γαμβρὸς δ' ἀθανάτων κεκλήσεται, οἱ τὰδ' ἐπῶρσαν  
κνώδαλα φωλεύοντα βρέφος διαδηλήσασθαι. 85

61. ἀκρόχλοον Hecker: ἀκράχολον D. 69. καὶ ὥς MSS.:  
corr. Hermann. 71. μάντι Εὐηρείδα D: μάντιν 11: ἀλλ'  
Ahrens.



ἔσται δὴ τοῦτ' ἄμαρ, ὀπηνίκα νεβρὸν ἐν εὐνᾷ  
 καρχαρόδων σίνεσθαι ἰδὼν λύκος οὐκ ἐβελήσει.  
 ἀλλὰ γύναι πῦρ μέν τοι ὑπὸ σποδῷ εὐτυχον  
 ἔστω,

κάγκανα δ' ἀσπαλάθου ξύλ' ἐτοιμάσατ' ἡ παλιούρου  
 ἢ βάτου ἢ ἀνέμφ δεδονημένον αὖτον ἀχερδον· 90  
 καίε δὲ τῷδ' ἀγρίαισιν ἐπὶ σχίζισι δράκοντε  
 νυκτὶ μέσῃ, ὅκα παῖδα κανεῖν τεδν ἤθελον αὐτοί.  
 ἦρι δὲ συλλέξασα κόνιν πυρὸς ἀμφιπόλων τις  
 ῥιψάτω εὖ μάλα πᾶσαν ὑπὲρ ποταμοῖο φέρουσα  
 ῥωγάδας ἐς πέτρας ὑπερούριον, ἀψ δὲ νέεσθαι 95  
 ἄστρεπτος· καθαρῷ δὲ πυρώσατε δῶμα θεεῖφ  
 πρᾶτον, ἔπειτα δ' ἄλεσσι μεμιγμένον, ὡς νενόμισται,  
 θαλλῷ ἐπιρραίνειν ἐστεμμένφ ἀβλαβὲς ὕδωρ·  
 Ζηνὶ δ' ἐπιρρέξαι καθυπερτέρφ ἄρσενα χοῖρον,  
 δυσμενέων αἰεὶ καθυπέρτεροι ὡς τελέθοιτε." 100

Φᾶ, καὶ ἐρώησας ἐλεφάντινον ὄχρετο δίφρον  
 Τειρεσίας πολλοῖσι βαρύς περ ἐὼν ἐνιαυτοῖς.  
 Ἑρακλῆς δ' ὑπὸ ματρὶ νέον φυτὸν ὥς ἐν ἄλωᾳ  
 ἐτρέφετ' Ἀργεῖου κεκλημένος Ἀμφιτρύωνος.  
 γράμματα μὲν τὸν παῖδα γέρων Λίνος ἐξεδίδαξεν, 105  
 υἱὸς Ἀπόλλωνος μελεδωνεὺς ἀγρυπνος ἥρως,  
 τόξον δ' ἐντανύσαι καὶ ἐπίσκοπον εἶναι οἷστων  
 Εὐρυτος ἐκ πατέρων μεγάλαις ἀφνειὸς ἀρούραις.  
 αὐτὰρ αἰοιδὸν ἔθηκε καὶ ἄμφω χεῖρας ἔπλασσε  
 πυξίνα ἐν φόρμιγγι Φιλαμμονίδας εὐμολπος. 110  
 ὅσσα δ' ἀπὸ σκελέων ἐδροστρόφοι Ἀργόθεν ἄνδρες  
 ἀλλάλους σφάλλοντι παλαισμοσιν, ὅσά τε πύκται  
 δεινοὶ ἐν ἱμάντεσσιν, ἃ τ' ἐς γαίαν προπεσόντες

98. ἐστεμμένον MSS. : text. Schaefer.

πάμμαχοι ἐξεύροντο σοφίσματα σύμφορα τέχνα,  
 πάντ' ἔμαθ' Ἑρμείας διδασκόμενος παρὰ παιδί 115  
 Ἄρπαλύκῃ Φανοτῇ, τὸν οὐδ' ἂν τηλόθι λεύσσων  
 θαρσαλέως τις ἔμεινεν ἀεθλεύοντ' ἐν ἀγῶνι·  
 τοῖον ἐπισκύνιον βλοσυρῷ ἐπέκειτο προσώπῳ.  
 ἵππους δ' ἐξελάσασθαι ὑφ' ἄρματι, καὶ περὶ νύσσαν  
 ἀσφαλέως κάμπτοντα τροχῷ σύριγγα φυλάξαι, 120  
 Ἀμφιτρύων δὲν παῖδα φίλα φρονέων ἐδίδαξεν  
 αὐτός, ἐπεὶ μάλα πολλὰ θοῶν ἐξήρατ' ἀγώνων  
 Ἄργει ἐν ἵπποβότῃ κειμήλια, καὶ οἱ ἀαγεῖς  
 δίφροι, ἐφ' ὧν ἐπέβαινε, χρόνῳ διέλυσαν ἱμάντας.  
 δούρατι δὲ προβολαίῳ ὑπ' ἀσπίδι ὦμον ἔχοντα 125  
 ἀνδρὸς ὀρέξασθαι ξιφέων τ' ἀνέχεσθαι ἀμυχμόν,  
 κοσμήσαι τε φάλαγγα λόχον τ' ἀναμετρήσασθαι  
 δυσμενέων ἐπίοντα καὶ ἱππήεσσι κελεύσαι  
 Κάστωρ Ἰππαλίδας δέδαεν, φυγὰς Ἄργεος ἐνθῶν,  
 ὀππόκα κλᾶρον ἅπαντα καὶ οἰνόπεδον μέγα Τυδεὺς  
 ναῖε παρ' Ἀδρήστοιο λαβὼν ἱππήλατον Ἄργος. 131  
 Κάστορι δ' οὐτις ὁμοῖος ἐν ἡμιθέοις πολεμιστῆς  
 ἄλλος ἔην πρὶν γῆρας ἀποτρῖψαι νεότητα.

Ὡδὲ μὲν Ἡρακλῆα φίλα παιδεύσατο μάτηρ.  
 εὐνὰ δ' ἦς τῷ παιδί τετυγμένα ἀγχόθι πατρὸς 135  
 δέρμα λεόντειον μάλα οἱ κεχαρισμένον αὐτῷ,  
 δεῖπνον δὲ κρέα τ' ὀπτὰ καὶ ἐν κανέῳ μέγας ἄρτος  
 Δωρικός· ἀσφαλέως κε φυτοσκάφον ἄνδρα κορέσσαι.  
 αὐτὰρ ἐπ' ἄματι τυννὸν ἀνευ πυρὸς αἶνυτο δόρπον.  
 εἴματα δ' οὐκ ἀσκητὰ μέσας ὑπὲρ ἔννυτο κνάμας. 140

114. σοφίσματα Meineke : παλαίσματα MSS. 125. ὦμον Ch.  
 νῶτον MSS. : κῶλον Ahrens.

## XXV

## ΗΡΑΚΛΗΣ ΛΕΟΝΤΟΦΟΝΟΣ

Τὸν δ' ὁ γέρων προσέειπε φυτῶν ἐπίουρος ἀροτρεὺς  
 παυσάμενος ἔργοιο, τό οἱ μετὰ χερσὶν ἔκειτο·  
 “Ἐκ τοι ξεῖνε πρόφρων μυθήσομαι ὅσσ' ἐρεεῖνεις,  
 Ἑρμέω ἀζόμενος δεινὴν ὄπιν εἰνοδίοιο·  
 τὸν γάρ φασι μέγιστον ἐπουρανίων κεχολῶσθαι, 5  
 εἴ κεν ὁδοῦ ξαχρεῖον ἀνήνηταί τις ὁδίτην.  
 ποῖμναι μὲν βασιλῆος εὐτριχες Αὐγείας  
 οὐ πᾶσαι βόσκονται ἴαν βόσιν οὐδ' ἓνα χῶρον·  
 ἀλλ' αἱ μὲν ῥα νάοντος ἐπ' ὄχθαις ἀμφ' Ἑλισσύντος,  
 αἱ δ' ἱερὸν θείοιο παρὰ ῥόον Ἀλφειοῖο, 10  
 αἱ δ' ἐπὶ Βουπρασίου πολυβότρυος, αἱ δὲ καὶ ᾧδε.  
 χωρὶς δὴ σηκοὶ σφι τετυγμένοι εἰσὶν ἐκάσταις.  
 αὐτὰρ βουκολίοισι περιπλήθουσὶ περ ἔμπηγ  
 πάντεσσιν νομοὶ ᾧδε τεθηλότες αἰὲν ἔασι,  
 Μηνίου ἀμμέγα τίφος, ἐπεὶ πολυειδέα ποιήν 15  
 λειμῶνες θαλέθουσιν ὑπόδροσοι εἰάμεναί τε  
 εἰς ἄλιν, ἥ ῥα βόεσσι μένος κεραῆσιν ἀέξει.  
 αὐλὶς δέ σφισιν ἦδε τεῆς ἐπὶ δεξιὰ χερὶς  
 φαίνεται εὖ μάλα πᾶσα πέρην ποταμοῖο ῥέοντος,  
 κείνῃ, ὅθι πλατάνιστοι ἐπηεταναὶ πεφύασι 20  
 χλωρὴ τ' ἀγριέλαιος, Ἀπόλλωνος νομίοιο  
 ἱερὸν ἀγνόν, ξεῖνε, τελειοτάτοιο θεοῖο.

XXV. 1. text. φ: βοῶν ἐπιβουκόλος ἀνὴρ π.  
 εὐφρονος φ. 9. νάοντος π: νέμονται φ.

7. εὐτριχες π:

εὐθὺς δὲ σταθμοὶ περιμήκεες ἀγροιώταις  
 δέδμηνθ', οἱ βασιλῆι πολὺν καὶ ἀθέσφατον ὄλβον  
 ῥυόμεθ' ἐνδυκέως, τριπόλοις σπύρον ἐν νειοῖσιν 25  
 ἔσθ' ὅτε βάλλοντες καὶ τετραπόλοισιν ὁμοίως.  
 οὖρους μὴν ἴσασι φυτοσκάφοι οἱ πολύεργοι,  
 ἐς ληνοὺς δ' ἰκνεῦνται, ἐπὴν θέρος ὥριον ἔλθῃ.  
 πᾶν γὰρ δὴ πεδίον τόδ' ἐπίφρονος Αὐγείαιο,  
 πυροφόροι τε γύαι καὶ ἄλωαὶ δενδρήσσαι, 30  
 μέχρις ἐπ' ἐσχατιᾶς πολυπίδακος ἀκρωρείης,  
 ἃς ἡμεῖς ἔργοισιν ἐποιχόμεθα πρόπαν ἡμαρ,  
 ἢ δίκη οἰκῶν, οἷσιν βίος ἔπλετ' ἐπ' ἀγροῦ.  
 ἀλλὰ σύ πέρ μοι ἔνισπε, τό τοι καὶ κέρδιον αὐτῷ  
 ἔσσεται, οὐτινος ὦδε κεχρημένος εἰλήλουθας, 35  
 ἢ ἐ σύγ' Αὐγείην ἢ καὶ δμῶων τινὰ κείνου  
 δίζχει, οἷ οἷ ἔασιν. ἐγὼ δέ κέ τοι σάφα εἰδὼς  
 ἀτρεκέως εἴποιμ', ἐπεὶ οὐ σέγε φημὶ κακῶν ἔξ  
 ἔμμεναι οὐδὲ κακοῖσιν εἰκότα φύμεναι αὐτόν,  
 οἷόν τοι μέγα εἶδος ἐπιπρέπει. ἦ ῥά νυ παῖδες 40  
 ἀθανάτων τοιοῖδε μετὰ θνητοῖσιν ἔασιν."

Τὸν δ' ἀπαμειβόμενος προσέφη Διὸς ἄλκιμος  
 υἱός.

"Ναὶ γέρον Αὐγείην ἐθέλοιμί κεν ἀρχὸν Ἑπειῶν  
 εἰσιδέειν· τοῦ γάρ με καὶ ἡγαγεν ἐνθάδε χρεῖώ.  
 εἰ δ' ὁ μὲν ἄρ κατὰ ἄστνυ μένει παρὰ οἷσι πολίταις  
 δήμου κηδόμενος, διὰ δὲ κρίνουσι θέμιστας, 46  
 δμῶων δὴ τίνα πρέσβυ σύ μοι φράσον ἡγεμονεύσας,  
 ὅστις ἐπ' ἀγρῶν τῶνδε γεραίτερος αἰσυμνήτης,  
 ᾧ κε τὸ μὲν εἴποιμι, τὸ δ' ἐκ φαμένιοι πυθοίμην.  
 ἄλλου δ' ἄλλον ἔθηκε θεὸς ἐπιδευέα φωτῶν." 50

36. σύγ' Hermann : τοι vulg.

Τὸν δ' ὁ γέρων ἐξαυτὶς ἀμείβετο διὸς ἀροτρεύς·  
 “Ἀθανάτων ὦ ξεῖνε φραδῇ τινος ἐνθάδ' ἰκάνεις,  
 ὥς τοι πᾶν δ' θέλεις αἰψα χρέος ἐκτετέλεσται.  
 ὦδε γὰρ Αὐγείης, υἱὸς φίλος Ἡελίοιο,  
 σφωιτέρῳ σὺν παιδί, βίῃ Φυλῆος ἀγανοῦ, 55  
 χθιζὸς γ' εἰλήλουθεν ἀπ' ἄστεος, ἡμασι πολλοῖς  
 κτήσιν ἐποψόμενος, ἥ οἱ νήριθμος ἐπ' ἀγρῶν·  
 ὥς που καὶ βασιλεύσιν ἐίδεται ἐν φρεσὶν ᾗσιν  
 αὐτοῖς κηδομένοισι σαώτερος ἔμμεναι οἴκος.  
 ἀλλ' ἴομεν μάλα πρὸς μιν· ἐγὼ δέ τοι ἡγεμονεύσω 60  
 αὐλιν ἐφ' ἡμετέρην, ἵνα κεν τέτμοιμεν ἀνακτα.”  
 Ὡς εἰπὼν ἡγείτο, νόῳ δ' ἔτι πόλλ' ἐμενοίνα,  
 δέρμά τε θηρὸς ὀρῶν χειροπληθῇ τε κορύνην,  
 ὀππόθεν ὁ ξείνος· μέμονεν δέ μιν αἰὲν ἔρεσθαι·  
 ἄψ δ' ὄκνω ποτὶ χεῖλος ἐλάμβανε μῦθον ἰόντα, 65  
 μή τί οἱ οὐ κατὰ καιρὸν ἔπος προτιμυθήσαιο,  
 σπερχομένου· χαλεπὸν δ' ἐτέρου νόον ἰδμεναι ἀνδρός.  
 τοὺς δὲ κύνες προσιόντας ἀπόπροθεν αἰψ' ἐνόησαν,  
 ἀμφότερον ὁσμῇ τε χροὸς δούπῳ τε ποδοῖν.  
 θεσπέσιον δ' ὑλάοντες ἐπέδραμον ἄλλοθεν ἄλλος 70  
 Ἀμφιτρωνιάδῃ Ἡρακλεί· τὸν δὲ γέροντα  
 ἀχρεῖον κλάζοντε περισσαινὸν ἐτέρωθεν.  
 τοὺς μὲν ὄγε λάεσσιν ἀπὸ χθόνος ὅσσον ἀείρων  
 φευγέμεν ἄψ ὀπίσω δειδίσσετο, τρηχὺ δὲ φωνῇ  
 ἠπείλει μάλα πᾶσιν, ἐρητύσασκε δ' ὑλαγμοῦ, 75  
 χαίρων ἐν φρεσὶν ᾗσιν, ὀθούνεκεν αὐλιν ἔρυντο  
 αὐτοῦ γ' οὐ παρεόντος· ἔπος δ' ὄγε τοῖον ἔειπεν·

64. μέμονεν Meineke: μέμονε m: μέμαεν π. 72. ἀχρεῖον  
 κλάζοντε περισσαινόν γ' D: περισσαινόν γ' Iunt. (ἀγριον ἀλαζόν  
 τε φ: ἀσπάζοντο Ahrens): ἀχρεῖον κλάζον τε περισσαινόν τ'  
 Meineke: text. Ch.

“Ω πόποι, οἶον τοῦτο θεοὶ ποίησαν ἀνακτες  
 θηρίον ἀνθρώποισι μετέμμεναι, ὥς ἐπιμηθές.  
 εἴ οἱ καὶ φρένες ὦδε νοήμονες ἔνδοθεν ἦσαν, 80  
 ἦδει δ', ᾧ τε χρὴ χαλεπαινέμεν ᾧ τε καὶ οὐκί,  
 οὐκ ἂν οἱ θηρῶν τις ἐδήρισεν περὶ τιμῆς·  
 νῦν δὲ λίην ζάκοτόν τε καὶ ἄρρηνες γένητ' αὐτῶς.

Ἦ ῥα, καὶ ἐσσυμένως ποτὶ ταῦτ' ἴξον ἰόντες.  
 Ἡέλιος μὲν ἔπειτα ποτὶ ζόφον ἔτραπεν ἵππους 85  
 δείελον ἡμαρ ἄγων· τὰ δ' ἐπήλυθε πίονα μῆλα  
 ἐκ βοτάνης ἀνιόντα μετ' αὐλία τε σηκούς τε.  
 αὐτὰρ ἔπειτα βόες μάλα μυρίαί ἄλλαι ἐπ' ἄλλαις  
 ἐρχόμεναι φαίνονθ' ὥσεί νέφη ὕδατθέντα,  
 ἄσσά τ' ἐν οὐρανῷ εἰσιν ἐλαυνόμενα προτέρωσσε 90  
 ἢ ἐν νότοιο βίῃ ἢ ἐν Ὀρηκὸς βορέας·  
 τῶν μὲν τ' οὐτὶς ἀριθμὸς ἐν ἡέρι γίνητ' ἰόντων,  
 οὐδ' ἄνυσσις· τόσα γάρ τε μετὰ προτέροισι κυλίνδει  
 ἰς ἀνέμου, τὰ δέ τ' ἄλλα κορύσσεται αὐτὶς ἐπ' ἄλλοις·  
 τόσσ' αἰεὶ μετόπισθε βοῶν ἐπὶ βουκόλῳ ἦει. 95  
 πᾶν δ' ἄρ' ἐνεπλήσθη πεδίον, πᾶσαι δὲ κέλευθοι  
 ληίδος ἐρχομένης (στείνοντο δὲ πίονες ἀγροί),  
 μυκηθμῷ· σηκοὶ δὲ βοῶν ρεῖα πλήσθησαν  
 εἰλιπόδων, διες δὲ κατ' αὐλὰς ἠυλίζοντο.  
 ἔνθα μὲν οὐτὶς ἔκηλος ἀπειρεσίων περ ἑόντων 100  
 εἰστήκει παρὰ βουσὶν ἀνὴρ κεχρημένος ἔργου·  
 ἀλλ' ὁ μὲν ἀμφὶ πόδεσσιν ἐντμήτοισιν ἱμᾶσι  
 κωλοπέδας ἀράρισκε περισταδὸν ἐγγυὺς ἀμέλγειν·  
 ἄλλος δ' αὖ φίλα τέκνα φίλαις ὑπὸ μητράσιν ἵει  
 πινέμεναι λιανοῖο μεμαῶτα πάγχυ γάλακτος, 105

85. ἔτραπεν Musurus (Iunt.): ἔτραφεν D: ἤγαγεν φ. 103.  
 κωλοπέδας Ahrens: κωλοπέδιλ' MSS.: καλοπέδιλ' Musurus.

ἄλλος ἀμόλγιον εἶχ', ἄλλος τρέφε πίονα τυρόν,  
 ἄλλος ἐσῆγεν ἔσω ταύρους δίχρα θηλειάων.  
 Αὐγείης δ' ἐπὶ πάντας ἰὼν θηεῖτο βοαύλους  
 ἦντινά οἱ κτεάνων κομιδὴν ἐτίθεντο νομῆς,  
 σὺν δ' υἱός τε βίη τε βαρύφρονος Ἡρακλῆος 110  
 ὠμάρτευν βασιλῇ διερχομένῳ μέγαν ὄλβον.  
 ἔνθα καὶ ἄρρηκτόν περ ἔχων ἐν στήθεσι θυμὸν  
 Ἀμφιτρυωνιάδης καὶ ἀρηρότα νωλεμές αἰεὶ  
 ἐκπάγλως θαύμαζε θεῶν τόγε μυρίον ἔδνον  
 εἰσορόων. οὐ γάρ κεν ἔφασκέ τις οὐδὲ ἐώλπει 115  
 ἀνδρὸς ληίδ' ἐνὸς τόσσην ἔμεν οὐδὲ δέκ' ἄλλων,  
 οἷτε πολύρρηνες πάντων ἔσαν ἐκ βασιλῆων.  
 Ἡέλιος δ' ὃ παιδὶ τόγ' ἔξοχον ὥπασε δῶρον,  
 ἀφνειὸν μήλοισι περὶ πάντων ἔμμεναι ἀνδρῶν,  
 καὶ ῥά οἱ αὐτὸς ὄφελλε διαμπερέως βοτὰ πάντα 120  
 ἐς τέλος· οὐ μὲν γάρ τις ἐπήλυθε νοῦσος ἐκείνου  
 βουκολίῳ, αἷτ' ἔργα καταφθείρουσι νομῶν,  
 αἰεὶ δὲ πλέονες κερααὶ βόες, αἰὲν ἀμείνους  
 ἐξ ἔτεος γίνοντο μάλ' εἰς ἔτος· ἥ γὰρ ἅπασαι  
 ζωοτόκοι τ' ἦσαν περιώσια θηλυτόκοι τε. 125  
 ταῖς δὲ τριηκόσιοι ταῦροι συνάμ' ἐστιχῶντο  
 κνήμαργοί θ' ἑλικές τε, διηκόσιοί γε μὲν ἄλλοι  
 φοίνικες· πάντες δ' ἐπιβήτορες οἷγ' ἔσαν ἥδη.  
 ἄλλοι δ' αὖ μετὰ τοῖσι δυνώδεκα βουκολέοντο  
 ἱεροὶ Ἡελίοιο· χρόνῳ δ' ἔσαν ἡύτε κύκνοι 130  
 ἀργησταί, πᾶσιν δὲ μετέπρεπον εἰλιπόδεσσιν  
 οἳ καὶ ἀτιμαγέλαι βόσκοντ' ἐριθηλέα ποιήν  
 ἐν νομῷ· ὧδ' ἐκπαγλὸν ἐπὶ σφίσι γαυριῶντο.  
 καὶ ῥ' ὁπότε ἐκ λασίοιο θοοὶ προγεννοῖατο θῆρες

ἐς πεδῖον δρυμοῖο βοῶν ἔνεκ' ἀγροτεράων, 135  
 πρῶτοι τοίγε μάχηνδε κατὰ χροὸς ἦσαν ὁσμήν,  
 δεινὸν δ' ἐβρυχῶντο φόνον λεύσσοντε προσώφῳ.  
 τῶν μὲν τε προφέρεσκε βίηφί τε καὶ σθένει φῶ  
 ἡδ' ὑπεροπλήϊ Φαέθων μέγας, ὃν ῥα βοτῆρες  
 ἀστέρι πάντες ἕισκον, ὀθούνεκα πολλὸν ἐν ἄλλοις 140  
 βουσὶν ἰὼν λάμπεσκεν, ἀρίζηλος δ' ἐτέτυκτο.  
 δς δὴ τοι σκύλος αὖτον ἰδὼν χαροποῖο λέοντος  
 αὐτῷ ἔπειτ' ἐπόρουσεν ἐυσκόπῳ Ἑρακλῆι  
 χρίμψασθαι ποτὶ πλευρὰ κάρη στιβαρόν τε μέτωπον.  
 τοῦ μὲν ἀναξ προσιόντος ἐδράξατο χειρὶ παχείῃ 145  
 σκαιοῦ ἀφαρ κέραος, κατὰ δ' αὐχένα νέρθ' ἐπὶ  
 γαίης

κλάσσε βαρύν περ ἔδοντα, πάλιν δέ μιν ὥσεν ὀπίσσω  
 ὦμφ ἐπιβρίσας· ὁ δέ οἱ περὶ νεύρα ταυνοσθεῖς  
 μῶν ἐξ ὑπάτοιο βραχίονος ὀρθὸς ἀνέστη.  
 θαύμαζεν δ' αὐτός τε ἀναξ υἱὸς τε δαΐφρων 150  
 Φυλεὺς οἱ τ' ἐπὶ βουσὶ κορωνίσινι βουκόλοι ἄνδρες,  
 Ἀμφιτρυωνιάδαο βίην ὑπέροπλον ἰδόντες.

Τὼ δ' εἰς ἄστν λιπόντε καταυτόθι πίνοντας ἀγροὺς  
 ἐστιχέτην, Φυλεὺς τε βίῃ θ' Ἑρακληεῖη.  
 λαοφόρου δ' ἐπέβησαν ὅθι πρῶτιστα κελεύθου, 155  
 λεπτὴν καρπαλίμοισι τρίβον ποσὶν ἐξανύσαντες,  
 ἥ ῥα δι' ἀμπελεῶνος ἀπὸ σταθμῶν τετάνυστο  
 οὔτι λίην ἀρίσημος ἐν ὕλῃ χλωρὰ θέουσα,  
 τῇ μιν ἄρα προσέειπε Διὸς γόνον ὑψίστοιο  
 Αὐγείῳ φίλος υἱὸς ἔθεν μετόπισθεν ἰόντα, 160  
 ἦκα παρακλίνας κεφαλὴν κατὰ δεξιὸν ὤμων·

158. θέουσα Ch. post Meinekium. Is θεούση: χλωρᾷ ἐούση  
 D: χλωρὰ ἐούση m: ἐούσα Iunt.



“Ξεῖνε, πάλαι τινὰ πάγχυ σέθεν πέρι μῦθον  
ἀκούσας

ὥσεί περ σφετέρησιν ἐνὶ φρεσὶ βάλλομαι ἄρτι.  
ἤλυθε γὰρ στείχων τις ἀπ’ Ἄργεος ὥς μέσος ἀκμῆς  
ἐνθάδ’ Ἀχαιὸς ἀνὴρ Ἑλίκης ἐξ ἀγχιάλιοι· 165  
ὃς δὴ τοι μυθεῖτο καὶ ἐν πλεόνεσσιν Ἑπειῶν,  
οὐνεκεν Ἀργείων τις ἔθεν παρεόντος ὄλεσσε  
θηρίον, αἰνολέοντα, κακὸν τέρας ἀγροιώταις,  
κοίλην αὐλὴν ἔχοντα Διὸς Νεμέοιο παρ’ ἄλσος,  
οὐκ οἶδ’ ἀτρεκέως ἢ Ἄργεος ἐξ ἱεροῖο 170  
αὐτόθεν ἢ Τίρυνθα νέμων πόλιν ἢ Μυκλήν.  
ὥς κείνος ἀγόρευε· γένος δέ μιν εἶναι ἔφασκεν,  
εἰ ἐτέον περ ἐγὼ μιμνήσκομαι, ἐκ Περσῆος.  
ἔλπομαι οὐχ ἕτερον τόδε τλήμεναι Αἰγυπιάων  
ἢ σέ· δέρμα δὲ θηρὸς ἀριφραδέως ἀγορεύει 175  
χειρῶν καρτερόν ἔργον, ὃ τοι περὶ πλευρὰ καλύπτει.  
εἶπ’ ἄγε νῦν μοι πρῶτον, ἵνα γνῶω κατὰ θυμόν,  
ἦρως, εἴτ’ ἐτύμως μαντεύομαι εἴτε καὶ οὐκί,  
εἰ σύγ’ ἐκείνος, δν ἡμῖν ἀκούοντεςσιν ἔειπεν  
οὐξ Ἑλίκηθεν Ἀχαιὸς, ἐγὼ δέ σε φράζομαι ὀρθῶς.  
εἰπὲ δ’ ὅπως ὀλοὸν τόδε θηρίον αὐτὸς ἐπεφνες, 181  
ὅππως τ’ εὐνδρον Νεμέης εἰσῆλυθε χῶρον·  
οὐ μὲν γάρ κε τοσόνδε κατ’ Ἀπίδα κνώδαλον εὖροις  
ἰμείρων ἰδέειν, ἐπεὶ οὐ μάλα τηλίκᾳ βόσκει,  
ἀλλ’ ἄρκτους τε σύας τε λύκων τ’ ὀλοφῶιον ἔρνος. 185  
τῷ καὶ θαυμάζεσκον ἀκούοντες τότε μῦθον·  
οἱ δέ νυ καὶ ψεύδεσθαι ὁδοιπόρον ἀνὴρ ἔφαντο  
γλώσσης μαψιδίοιο χαριζόμενον παρεοῦσιν.”

“Ὡς εἰπὼν μέσσης ἐξηρώησε κελεύθου  
Φυλεύς, ὅφρα κιούσιν ἅμα σφίσιν ἄρκιος εἴη, 190

καὶ ῥά τε ῥηίτερον φαμένου κλύοι Ἡρακλῆος,  
ὅς μιν ὁμαρτήσας τοίῳ προσελέξατο μύθῳ·

“ ὦ Αὐγυιάδη, τὸ μὲν ὅττι με πρῶτον ἀνῆρεν,  
αὐτὸς καὶ μάλα ῥεῖα κατὰ στάθμην ἐνόησας.  
ἀμφὶ δέ σοι τὰ ἕκαστα λέγοιμί κε τοῦδε πελώρου 195  
ὅπως ἐκράανθεν, ἐπεὶ λελίσσαι ἀκούειν,  
νόσφιν γ’ ἣ ὄθεν ἦλθε· τὸ γὰρ πολέων περ ἐόντων  
Ἀργείων οὐδεῖς κεν ἔχοι σάφα μυθήσασθαι·  
οἷον δ’ ἀθανάτων τίν’ εἰσκομεν ἀνδράσι πῆμα  
ἱρῶν μηνίσαντα Φορωνείδῃσιν ἐφείναι. 200

πάντας γὰρ πισῆας ἐπικλύζων ποταμὸς ὥς  
λῖς ἄμοτον κεραίξει, μάλιστα δὲ Βεμβιναίους,  
οἳ ἔθεν ἀγχόμοροι ναῖον πασχόντες ἀτλητα.  
τὸν μὲν ἐμοὶ πρῶτιστα τελεῖν ἐπέταξεν ἄεθλον  
Εὐρύσθεύς, κτείνειν δέ μ’ ἐφίετο θηρίον αἰνόν. 205  
αὐτὰρ ἐγὼ κέρας ὑγρὸν ἐλὼν κοίλην τε φαρέτρην  
ἰὼν ἐμπλείην νεόμην, ἐτέρηφι δὲ βάκτρον  
εὐπαγὲς αὐτόφλοιον ἐπηρεφέος κοτίνιοιο  
ἔμμητρον, τὸ μὲν αὐτὸς ὑπὸ ζαθέῳ Ἑλικῶνι  
εὐρὼν σὺν πυκινῇσιν ὀλοσχερὲς ἔσπασα ῥίζαις. 210  
αὐτὰρ ἐπεὶ τὸν χῶρον, ὅθι λῖς ἦεν, ἵκανον,  
δὴ τότε τόξον ἐλὼν στρεπτὴν ἐπέλασσα κορώνῃ  
νευρεῖήν, περὶ δ’ ἰὸν ἐχέστονον εἴθαρ ἔβησα.  
πάντῃ δ’ ὅσσε φέρων ὀλοὸν τέρας ἐσκοπιάζον,  
εἴ μιν ἐσαθρήσαιοι, πάρος γ’ ἐμὲ κείνον ἰδέσθαι. 215  
ἡματος ἦν τὸ μεσηγύ, καὶ οὐδέ πῃ ἴχνια τοῖο  
φρασθῆναι δυνάμην οὐδ’ ὠρυγμοῖο πυθέσθαι.

200. φορωνήεσσιν π : corr. Meineke. 203. ἀγχόμοροι D. ναῖον  
ἀτλητα παθόντες vulg. : corr. Taylor, correctionem in textum  
admisit Ameis. 216. οὐδ’ ὅπῃ π : corr. Ch. : οὐδενὸς ἴχνια  
τοῖα φ : οὐδέπω . . . τοῖο C. Hartung.

οὐδὲ μὲν ἀνθρώπων τις ἔην ἐπὶ βουσί καὶ ἔργοις  
 φαινόμενος σπορίμοιο δι' αὐλακος, ὄντιν' ἐροίμην·  
 ἀλλὰ κατὰ σταθμοὺς χλωρὸν δέος εἶχεν ἕκαστον. 220  
 οὐ μὴν πρὶν πόδας ἔσχον ὄρος τανύφυλλον ἐρευνῶν,  
 πρὶν ιδέειν ἀλκῆς τε παραντίκα πειρηθῆναι.  
 ἦτοι ὁ μὲν σήραγμα προδείελος ἔστιχεν εἰς ἦν,  
 βεβρωκὼς κρειῶν τε καὶ αἵματος, ἀμφὶ δὲ χαίτας  
 αὐχμηρὰς πεπάλακτο φόνῳ χαροπὸν τε πρόσωπον 225  
 στήθεά τε, γλώσση δὲ περιλιχμᾶτο γένειον.  
 αὐτὰρ ἐγὼ θάμνοισιν ἄφαρ σκιεροῖσιν ἐκρύφθην  
 ἐν ῥίφῃ ὑλήεντι δεδεγμένος ὀππὸθ' ἴκοιτο,  
 καὶ βάλον ἄσπον ἰόντος ἀριστερὸν ἐς κενεῶνα  
 τηῦσίως· οὐ γάρ τι βέλος διὰ σαρκὸς ὄλισθεν 230  
 ὀκρίβεν, χλωρῇ δὲ παλίσσυτον ἔμπεσε ποίη.  
 αὐτὰρ ὁ κρᾶτα δαφοινὸν ἀπὸ χθονὸς ὦκ' ἐπάειρε  
 θαμβήσας, πάντῃ δὲ διέδρακεν ὀφθαλμοῖσι  
 σκεπτόμενος, λαμυροὺς δὲ χανὼν ὑπ' ὀδόντας ἔφηνε.  
 τῷ δ' ἐγὼ ἄλλον οἰστὸν ἀπὸ νευρῆς προΐαλλον 235  
 ἀσχαλῶν, ὃ μοι ὁ πρὶν ἐτώσιος ἔκφυγε χειρός·  
 μεσσηγὺς δ' ἔβαλον στηθέων, ὅθι πνεύμονος ἔδρη.  
 ἀλλ' οὐδ' ὥς ὑπὸ βύρσαν ἔδν πολυώδυνος ἰός,  
 ἀλλ' ἔπεσε προπάραιθε ποδῶν ἀνεμῶλιος αὐτως.  
 τὸ τρίτον αὖ μέλλεσκον ἀσώμενος ἐν φρεσὶν αἰνῶς 240  
 αὐερέειν· ὁ δέ μ' εἶδε περιγληνόμενος ὅσσοις  
 θῆρ ἄμοτος, μακρὴν δὲ περ' ἰγνύησιν ἔλιξε  
 κέρκον, ἄφαρ δὲ μάχης ἐμνήσατο· πᾶς δὲ οἱ αὐχὴν  
 θυμοῦ ἐνεπλήσθη, πυρσαὶ δ' ἔφριξαν ἔθειραι  
 σκυζομένῳ, κυρτὴ δὲ ῥάχῃς γένετ' ἥυτε τόξον, 245  
 πάντοθεν εἰληθέντος ὑπὸ λαγόνας τε καὶ ἰζύν.

228. ἐν τρίβῳ φ.

236. ὅτι μοι πρὶν π : corr. Hermann.

ὥς δ' ὅτ' ἂν ἄρματοπηγὸς ἀνὴρ πολέων ἰδρὶς ἔργων  
 ὀρηκας κάμπτησιν ἐρινεοῦ εὐκεάτοιο,  
 θάλψας ἐν πυρὶ πρῶτον, ἐπαξονίῳ κύκλα δίφρῳ·  
 τοῦ μὲν ὑπὲκ χειρῶν ἔφυγεν τανύφλοιος ἐρινεὸς 250  
 καμπτόμενος, τηλοῦ δὲ μιῇ πῆδησε σὺν ὀρμῇ·  
 ὥς ἐπ' ἐμοὶ λῖς αἰνὸς ἀπὸπροθεν ἀθρόος ἄλτο  
 μαιμώνων χροὸς ἄσαι· ἐγὼ δ' ἐτέρηφι βέλεμνα  
 χειρὶ προσσχεθόμην καὶ ἀπ' ὤμων δίπλακα λώπην,  
 τῇ δ' ἐτέρῃ ρόπαλον κόρσης ὑπὲρ αὖτον αἰείρας 255  
 ἤλασα κακὴ κεφαλῇς, διὰ δ' ἀνδιχα τρηχὺν ἔαξα  
 αὐτοῦ ἐπὶ λασιόιο καρήατος ἀγριέλαιον  
 θηρὸς ἀμαιομάκετοιο· πέσεν δ' ὄγε πρὶν ἔμ' ἰκέσθαι  
 ὑψόθεν ἐν γαίῃ, καὶ ἐπὶ τρομεροῖς ποσὶν ἔστη  
 νευστάζων κεφαλῇ· περὶ γὰρ σκότος ὅσσέ οἱ  
 ἄμφω

ῥῆθε, βίῃ σειςθέντος ἐν ὀστέῳ ἐγκεφάλαιο. 261  
 τὸν μὲν ἐγὼν ὀδύνῃσι παραφρονέοντα βαρεῖαις  
 νωσάμενος, πρὶν αὐτὶς ὑπὸτροπον ἀμπνυνθῆναι,  
 αὐχένος ἀρρήκτοιο παρ' ἰνίον ἤλασα προφθάς,  
 ῥίψας τόξον ἔραζε πολύρραπτόν τε φαρέτρην· 265  
 ῥῆγον δ' ἐγκρατέως στιβαρὰς σὺν χεῖρας ἐρείσας  
 ἐξόπιθεν, μὴ σάρκας ὑποδρύψῃ ὀνύχεσσι,  
 πρὸς δ' οὐδας πτέρνησι πόδας στερεῶς ἐπίεζον  
 οὐραίους ἐπιβάς, μηροῖσί τε πλευρ' ἐφύλασσον,  
 μέχρι οἱ ἐξετάνουσα βραχίονας ὀρθὸν αἰείρας 270  
 ἀπνευστον, ψυχὴν δὲ πελώριος ἔλλαχεν Ἄιδης.  
 καὶ τότε δὴ βούλευον, ὅπως λασιαύχενά βύρσαν  
 θηρὸς τεθνειῶτος ἀπὸ μελέων ἐρυσαίμην,  
 ἀργαλέον μάλα μόχθον, ἐπεὶ οὐκ ἔσκε σιδήρῳ

269. πλευρῇσί τε μῆρ' vulg. : corr. Briggs.

τμητὴ οὐδὲ λίθοις πειρωμένῳ, οὐδὲ μὲν ἄλλῃ 275  
 ἐνθά μοι ἀθανάτων τις ἐπὶ φρεσὶ θῆκε νοῆσαι  
 αὐτοῖς δέρμα λέοντος ἀνασχίζειν ὀνύχεσσι.  
 τοῖσι θοῶς ἀπέδειρα, καὶ ἀμφεθέμην μελέεσσιν  
 ἔρκος ἐνναλίου ταμεσίχροος ἰωχμοῖο.  
 οὗτός τοι Νεμέου γένετ' ὦ φίλε θηρὸς ὄλεθρος, 280  
 πολλὰ πάρος μήλοισ τε καὶ ἀνδράσι κήδεα θέντος."

## XXVI

## ΛΗΝΑΙ Η ΒΑΚΧΑΙ

Ἴνῳ καὺτονόα χά μαλοπάρανος Ἀγαῦα  
 τρεῖς θιάσως ἐς ὄρος τρεῖς ἀγαγον αὐταὶ ἐοῖσαι.  
 χαί μὲν ἀμερξάμεναι λασίας δρυὸς ἄγρια φύλλα  
 κισσόν τε ζῶοντα καὶ ἀσφόδελον τὸν ὑπὲρ γᾶς  
 ἐν καθαρῷ λειμῶνι κάμον δυοκαίδεκα βωμούς, 5  
 τὼς τρεῖς τῇ Σεμέλῃ, τὼς ἐννέα τῇ Διονύσῳ.  
 ἱερὰ δ' ἐκ κίστας ποπανεύματα χερσὶν ἐλοῖσαι  
 εὐφάμως κατέθεντο νεοδρέπτων ἐπὶ βωμῶν,  
 ὡς ἐδίδασχ', ὡς αὐτὸς ἐθυμάρει Διόνυσος.  
 Πενθεὺς δ' ἀλιβάτου πέτρας ἀπο πάντ' ἐθεώρει, 10  
 σχῖνον ἐς ἀρχαίαν καταδύς, ἐπιχώριον ἔρνος.  
 Αὐτονόα πράτα νιν ἀνέκραγε δεινὸν ἰδοῖσα,  
 σὺν δ' ἐτάραξε ποσὶν μανιώδεος ὄργια Βάκχου,  
 ἐξαπίνας ἐπιοῖσα, τὰ δ' οὐχ ὀρέοντι βέβηλοι.

275. ἄλλῃ Words. : ἔλῃ vulg. Vid. notas.

μαίνεται μέν θ' αὐτα, μαίνοντο δ' ἄρ' εὐθὺ καὶ ἄλλαι.  
 Πενθεὺς μὲν φεύγεν πεφοβημένος, αἱ δ' ἐδίωκον, 16  
 πέπλως ἐκ ζωστῆρος ἐπ' ἰγνύαν ἐρύσαισαι.  
 Πενθεὺς μὲν τόδ' ἔειπε· “τίνος κέχρησθε γυναῖκες;”  
 Αὐτονόα τόδ' ἔειπε “τάχα γνώση πρὶν ἀκοῦσαι.”  
 μάτηρ μὲν κεφαλὰν μυκήσατο παιδὸς ἐλοῖσα, 20  
 ὅσσόν περ τοκάδος τελέθει μύκημα λεαίνας·  
 Ἴνῳ δ' ἐξέρρηξε σὺν ὠμοπλάτῃ μέγαν ὦμον  
 λαξ ἐπὶ γαστέρα βᾶσα, καὶ Αὐτονόας ρυθμὸς ωτύος·  
 αἱ δ' ἄλλαι τὰ περισσὰ κρεανομέοντο γυναῖκες.  
 ἐς Θήβας δ' ἀφίκοντο πεφυρμέναι αἵματι πᾶσαι, 25  
 ἐξ ὄρεος πένθημα καὶ οὐ Πενθῆα φέροισαι.  
 οὐκ ἀλέγω· μηδ' ἄλλος ἀπεχθομένῳ Διονύσῳ  
 φροντίζοι, μηδ' εἰ χαλεπώτερα τῶνδ' ἐμόγησεν,  
 εἴη δ' ἐνναέτης ἢ καὶ δεκάτῳ ἐπιβαῖνοι·  
 αὐτὸς δ' εὐαγέοιμι καὶ εὐαγέεσσιν ᾄδοιμι. 30  
 ἐκ Διὸς αἰγινόχῳ τιμὰν ἔχει αἰετὸς οὗτος.  
 εὐσεβέων παῖδεςσι τὰ λώια, δυσσεβέων δ' οὐ.  
 χαίροι μὲν Διόνυσος, ὃν ἐν Δρακάνῳ νιφόντι  
 Ζεὺς ὕπατος μεγάλην ἐπιγουνίδα κάτθετο λύσας·  
 χαίροι δ' εὐειδῆς Σεμέλα καὶ ἀδελφεαὶ αὐτᾶς 35  
 Καδμεῖαι πολλαῖς μεμελημέναι ἡρώιναις,  
 αἱ τόδε ἔργον ἔρεξαν ὀρίναντος Διονύσου  
 οὐκ ἐπιμωματόν. μηδεῖς τὰ θεῶν ὀνόσαιτο.

XXVI. 17. ἰγνύαν MSS. : corr. Briggs, Ahrens : cuius notam  
 videris. 24. κρέα νομ. vulg. : corr. Lobeck. 27. ἀπεχθόμεναι  
 MS. : corr. Ahrens post Bergk.

## XXVII

## ΟΑΡΙΣΤΤΣ

## ΚΟΡΗ

Τὰν πινυτὰν Ἑλέναν Πάρις ἤρπασε βουκόλος ἄλλος.

## ΔΑΦΝΙΣ

μᾶλλον ἐκοῖσ' Ἑλένα τὸν βουκόλον ἔσχε φιλεῖσα.

Κ. μὴ καυχῶ σατυρίσκε· κενὸν τὸ φίλαμα λέγουσιν.

Δ. ἔστι καὶ ἐν κενεοῖσι φιλάμασιν ἀδέα τέρψις.

Κ. τὸ στόμα μευ πλύνω καὶ ἀποπτύω τὸ φίλαμα. 5

Δ. πλύνεις χεῖλεα σείῳ; δίδου πάλιν ὄφρα φιλάσω.

Κ. χαλὸν σοι δαμάλας φιλείειν, οὐκ ἄζυγα κώραν.

Δ. μὴ καυχῶ· τάχα γάρ σε παρέρχεται ὥς ὄναρ ἤβη.

Κ. ἦν δέ τι γηράσκω, τόδε που μέλι καὶ γάλα πίνω.

Δ. . . . .

Κ. ἂ σταφυλὶς σταφίς ἐστι καὶ οὐ ρόδον αὖτον ὀλεῖται.

Δ. δεῦρ' ὑπὸ τὰς κοτίνους, ἵνα σοί τινα μῦθον ἐνίψω. 10

Κ. οὐκ ἐθέλω· καὶ πρὶν με παρήπαφες ἀδέι μῦθω.

Δ. δεῦρ' ὑπὸ τὰς πετέας, ἵν' ἐμᾶς σύριγγος ἀκούσῃς.

Κ. τὴν σαυτοῦ φρένα τέρψον· διζύον οὐδὲν ἀρέσκει.

Δ. φεῦ φεῦ τᾶς Παφίας χόλον ἄζεο καὶ σύγε κώρα.

Κ. χαίρέτω ἂ Παφία· μόνον ἵλαος Ἄρτεμις εἴη. 15

Δ. μὴ λέγε, μὴ βάλλῃ σε καὶ ἐς λίνον ἄκριτον ἐνθῆς.

Κ. βαλλέτω ὥς ἐθέλει· πάλιν Ἄρτεμις ἄμμιν ἀρήγει.

[μῆπιβάλης τὰν χεῖρα, καὶ εἰσέτι χεῖλος ἀμύξω.]

XXVII. 2. ἐκοῖσ' D. ἔδοῖσ' D. ἔσχε Hermann: ἐστὶ D. 8<sup>a</sup>. ἢ D: εἰ D: corr. ead. manu: corr. Ch.: versum omittunt Iunt. Call. edd. plerique. 13. διζύον vulg.: corr. Herm.: possis διζύρ' puncto post τέρπον delete. 16. ἀκριτον D: ἄλλυτον Iunt.: ἄκριτον Ahrens.

- Δ. οὐ φεύγεις τὸν Ἑρωτα, τὸν οὐ φύγε παρθένος ἄλλη.  
 Κ. φεύγω ναὶ τὸν Πᾶνα· σὺ δὲ ζυγὸν αἰὲν ἀείρεις. 20  
 Δ. δειμαίνω, μὴ δὴ σε κακωτέρῳ ἀνέρι δώσει.  
 Κ. πολλοί μ' ἐμνώοντο, νόμον δ' ἐμὸν οὐτις ἀεῖδει.  
 Δ. εἰς καὶ ἐγὼ πολλῶν μνηστῆρ τεδὺς ἐνθάδ' ἱκάνω.  
 Κ. καὶ τί φίλος ρέξαιμι; γάμοι πλήθουσιν ἀνίας.  
 Δ. οὐκ ὀδύνην, οὐκ ἄλγος ἔχει γάμος, ἀλλὰ χορείην. 25  
 Κ. ναὶ μάν φασι γυναῖκας ἐοὺς τρομέειν παρακοίτας.  
 Δ. μᾶλλον αἰεὶ κρατέουσι· τίνα τρομέουσι γυναῖκες;  
 Κ. ὠδίνειν τρομέω· χαλεπὸν βέλος Εἰλειθυίης.  
 Δ. ἀλλὰ τεῇ βασιλεια μογοστόκος Ἄρτεμις ἐστίν.  
 Κ. ἀλλὰ τεκεῖν τρομέω, μὴ καὶ χροῖα καλὸν ὀλέσσω. 30  
 Δ. ἦν δὲ τέκης φίλα τέκνα, νέον φάος ὄψαι υἱας.  
 Κ. καὶ τί μοι ἔδνον ἄγεις γάμου ἄξιον, ἦν ἐπινεύσω;  
 Δ. πᾶσαν τὰν ἀγέλαν, πάντ' ἄλσεα καὶ νομὸν ἔξεις.  
 Κ. ὄμνυε μὴ μετὰ λέκτρα λιπὼν ἀέκουσαν ἀπενθῆιν.  
 Δ. οὐκ αὐτὸν τὸν Πᾶνα, καὶ ἦν ἐθέλης με διῶξαι. 35  
 Κ. τεύχεις μοι θαλάμους, τεύχεις καὶ δῶμα καὶ αὐλὰς·  
 Δ. τεύχω σοι θαλάμους· τὰ δὲ πῶεα καλὰ νομεύω.  
 Κ. πατρὶ δὲ γηραλέῳ τίνα μάν, τίνα μῦθον ἐνίψω;  
 Δ. αἰνήσει σέο λέκτρον, ἐπὶν ἐμὸν οὔνομ' ἀκούσῃ.  
 Κ. οὔνομα σὸν λέγε τῆνο· καὶ οὔνομα πολλὰκι τέρπει. 40  
 Δ. Δάφνις ἐγώ, Λυκίδας τε πατήρ, μήτηρ δὲ Νομαία.  
 Κ. ἐξ εὐγενέων· ἀλλ' οὐ σέθεν εἰμὶ χερεῖων.  
 Δ. οἶδ', ἄκρα τιμὴ ἐσσί· πατὴρ δέ τοί ἐστι Μενάλκας.

21. δώσω D : corr. Schnefer. 22. νόον vulg. : corr. Ch. :  
 νόον . . . ἐκήλει Ahrens. 35. οὐ μαυτὸν MS., cf. v. 14 : corr.  
 Hermann. 43. οὐδ' ἄκρα vulg. : corr. Jacobs. τιμὴ ἐσσί  
 Ahrens : τιμὴ ἐσσί D : τιμήεσσα Iunt.



## XXVIII

## ΗΛΑΚΑΤΗ

Γλαύκας ὦ φιλέριθ' ἀλακάτα δῶρον Ἀθανάας  
 γύναιξιν, νόος οἰκωφελείας αἴσιν ἐπάβολου,  
 θέρσεις' ἄμμιν ὑμάρτη πόλιν ἐς Νείλεος ἀγλάαν,  
 ὅπα Κύπριδος Ἴρον καλάμω χλῶρον ὑπαπάλω.  
 τυῖδε γὰρ πλόον εὐάνεμον αἰτήμεθα παρ Δίος, 5  
 ὅπως ξέννον ἔμον τέρψομ' ἴδων κἀντιφιλήσομεν,  
 Νικίαν, Χαρίτων ἱμεροφώνων ἱερὸν φύτον,  
 καὶ σὲ τὰν ἐλέφαντος πολυμόχθω γεγενημέναν  
 δῶρον Νικιάας εἰς ὀλόχῳ χέρρας ὀπάσσομεν,  
 σὺν τῇ πόλλα μὲν ἔργ' ἐκτελέσεις ἀνδρεῖοις πέπλοις,  
 πόλλα δ' οἷα γύναικες φορέοις' ὑδάτινα βράκη. 11  
 δις γὰρ μάτερες ἄρνων μαλάκοις ἐν βοτάνῃ πόκοις  
 πέξαιντ' αὐτοένοι, Θευγένιδός γ' ἔνεκ' ἐυσφύρῳ  
 οὕτως ἀνυσίεργος, φιλέει δ' ὅσσα σαδόφρονες.  
 οὐ γὰρ εἰς ἀκίρας οὐδ' ἐς ἀέργῳ κεν ἐβολλόμεν 15  
 ὀπάσσαι σε δόμοις ἀμμετέρας ἔσσαν ἀπὸ χθόνος.  
 καὶ γάρ τοι πάτρις, ἂν ὥξ' Ἐφύρας κτίσσε ποτ'  
 Ἀρχίας  
 νάσω Τρινακρίας μύελον, ἀνδρῶν δοκίμων πόλιν.  
 νῦν μὰν οἶκον ἔχοισ' ἄνερος, δς πόλλ' ἐδάη σόφα  
 ἀθρώποισι νόσοις φάρμακα λύγραις ἀπαλαλκόμεν, 20  
 οἰκήσεις κατὰ Μίλλατον ἐράνναν πεδ' Ἰαόνων,

XXVIII. 6. ἀντιφιλήσω MSS.: -ομαι Iunt.: corr. Bergk.  
 16. ὀπάσαι MSS.: corr. Ahrens.

ὥς εὐαλάκατος Θεύγενις ἐν δαμότισιν πέλῃ,  
καὶ οἱ μνᾶσιν ἄει τῷ φιλαοίδῳ παρέχῃς ξένῳ.  
κῆνον γάρ τις ἔρει τῶπος ἴδων σ'· ἥ μεγάλα χάρις  
δώρῳ σὺν ὀλίγῳ· πάντα δὲ τίματα τὰ παρ φίλων. 25

## XXIX

## ΕΙΔΥΛΛΙΟΝ ΕΡΩΝΤΟΣ

Οἶνος ὃ φίλε παῖ λέγεται καὶ ἀλάθεα·  
κᾶμμε χρὴ μεθύοντας ἀλαθέας ἔμμεναι.  
κῆγον μὲν τὰ φρενῶν ἑρέῳ κέατ' ἐν μυχῷ.  
οὐκ ὅλας φιλέειν μ' ἐθέλησθ' ἀπὸ καρδίας.  
γινώσκω· τὸ γὰρ ἄμισυ τᾶς ζοῖας ἔχω 5  
ζὰ τὰν σὰν ιδέαν, τὸ δὲ λοιπὸν ἀπώλετο.  
χῶτα μὲν σὺ θέλῃς, μακάρεσσιν ἴσαν ἄγω  
ἀμέραν· ὅτα δ' οὐκ ἐθέλῃς τύ, μάλ' ἐν σκότῳ.  
πῶς ταῦτ' ἄρμενα, τὸν φιλέοντ' ἀνίαις δίδων;  
ἀλλ' εἴ μοί τι πίθοιο νέος προγενεστέρφ, 10  
τῷ κε λώιον αὐτός ἔχων ἔμ' ἐπαινέσαις,  
ποίησαι καλίαν μίαν εἰν ἐνὶ δενδρίῳ,  
ὄππῃ μηδὲν ἀπίξεται ἄγριον ὄρπετον.  
νῦν δὲ τῷδε μὲν ἄματος ἄλλον ἔχῃς κλάδον,  
ἄλλον δ' αὖριον, ἐξ ἑτέρῳ δ' ἕτερον μάτῃς· 15  
καὶ μὲν σευ τὸ κάλον τις ἴδων ῥέθρος αἰνέσαι,

24. ἐρεῖ τῷ ποτιδῶν σ' Brunck post Iunt. quae τῷ exhibet:  
ἐρεῖ τῷ ποσιδῶ D: optime emendavit Ahrens.

XXIX. 7. χῶτα Ahrens: χῶταν vulg.

τῷ δ' εὖθυσ πλέον ἢ τριέτης ἐγένεν φίλος,  
 τὸν πρῶτον δὲ φιλεῦντα τρίταιον ἐθήκαο.  
 ἀνδρῶν τῶν ὑπερανορέων δοκίμοις πνέειν.  
 φίλη δ', ἃς κ' ἔτ' ἔης, τὸν ὕμοιον ἔχην αἰ. 20  
 αἱ γὰρ ὧδε πόης, ἄγαθος μὲν ἀκούσσαι  
 ἐξ ἄστων· ὁ δέ τοί κ' Ἔρος οὐ χαλέπως ἔχοι,  
 ὃς ἀνδρῶν φρένας εὐμαρέως ὑποδάμναται,  
 κῆμε μάλθακον ἐξ ἐπόησε σιδαρίῳ.  
 ἀλλὰ πὲρ ἀπάλῳ στύματός σε πεδέρχομαι . 25  
 ὁμνάσθην, ὅτι πέρυσιν ἦσθα νεώτερος,  
 χῶτι γηραλέοι πέλομες πρὶν ἀποπτύσαι  
 καὶ ῥύσοι, νεότατα δ' ἔχην παλινάγρετον  
 οὐκ ἔστι· πτέρυγας γὰρ ἐπομμαδίαις φόρη,  
 κᾶμμες βαρδύτεροι τὰ ποτήμενα συλλάβην. 30  
 ταῦτα χρὴ νοέοντα πέλην ποτιμώτερον,  
 καὶ μοι τῶραμένῳ συνέραν ἀδόλως σέθεν,  
 ὅπως, ἀνίκα τὰν γένυν ἀνδρεῖαν ἔχης,  
 ἀλλάλοισι πελώμεθ' Ἀχιλλεῖοι φίλοι.  
 αἱ δὲ ταῦτα φέρην ἀνέμοισιν ἐπιτρόπης, 35  
 ἐν θύμῳ δὲ λέγης “τί με δαιμόνι' ἐνόχλης;”  
 νῦν μὲν κῆπὶ τὰ χρύσεια μᾶλ' ἔνεκεν σέθεν  
 βαίην καὶ φύλακον νεκίων πεδὰ Κέρβερον,  
 τότα δ' οὐδὲ καλεῦντος ἐπ' αὐλείαις θύραις  
 προμόλοίμ' κε παυσάμενος χαλέπω πόθῳ. 40

19. δοκέοις ... C: δοκέεις vulg.: corr. Bergk. 20. ἃς κ'  
 ἔτ' ἔης Ch.: κε ζώης k: ... ζῴης Iunt.: κεν ἔης Hermann.  
 24. ἐξεποίησε MSS.: corr. Ahrens. 25. ἀλλὰ περὶ k D: corr.  
 Ahrens.

## XXX

᾿Ωιαι τῷ χαλεπῷ καίνομόρῳ τῷδε νοσήματος  
 τετορταῖος ἔχει, παιδὸς ἔρως, μῆνά με δεύτερον,  
 μᾶκος μὲν μετρίῳ γ', ἀλλ' ὀπόσον τῷ πέδα περρέχει  
 τᾶς γᾶς τοῦτο χάρις· ταῖς δὲ παραύαις γλυκὺ μειδίαι.  
 καὶ νῦν μὲν τὸ κακὸν ταῖς μὲν ἔχει, ταῖσι δὲ μ' οὐκέτι,  
 τάχα δ' οὐδ' ὅσον ὑπνω' πιτύχην ἔσσειτ' ἐρωία· 6  
 ἐχθὲς γὰρ παριὼν ἔδρακε λέπτ' ἄμμε δι' ὀφρύγων  
 αἰδεσθεῖς ποτίδην ἀντίος, ἡρεύθετο δὲ χροᾶ.  
 ἔμεθεν δὲ πλεόν τᾶς κραδίας ὦ'ρος ἐδράξατο,  
 εἰς οἶκον δ' ἀπέβαν ἔλκος ἔχων καὶ τὸ <κῆαρ  
 δακῶν>.

10

Πολλὰ δ' εἰσκαλέσας θυμὸν ἔμαντοῦ διελεξάμαν·  
 τί δὴ ταῦτα ποιήσ; ἀλοσύνας τί ἔσχατον ἔσσειται;  
 λεύκας οὐκετ' ἴσησθ' ὅττι φορῆς ἐν κροτάφοις τρίχας;  
 ὦρά τοι φρονέειν μὴ οὔτι νέος τὰν ιδέαν πέλη.  
 πάντ' ἔρδης ἄπερ οἱ τῶν ἐτέων ἄρτι γεγευμένοι. 15  
 καὶ μὰν ἄλλο σε λάθει· τόδ' ἄρ' ἦς λώιον, ἔμμεναι  
 ξέννον τῶν χαλεπῶν παιδὸς ἐράν<νω παράπαν πόθων>  
 τῷ μὲν γὰρ βίος ἔρπει προγόνοις ἴσ' ἐλάφῳ θοᾶς,  
 χαλάσει δ' ἐτέρα ποντοπόρην αὖριον ἄρμενα.

XXX. 1. καὶ MS. : corr. Bergk. 3. κάλω μὲν μετρίως, ἀλλ'  
 ὀπόσον τῷ παιδί περιέχει MS. : text. Ch. versus 4, 5 transpos. Th.  
 Frit. ταῖς δ' οὐ MS. : supplevit Bergk. 7. λεπτὰ μελιφρύγων  
 corr. Schneid et Bergk. 10. κῆαρ δακῶν H. Frit. 11.  
 διέλυε MS. : corr. Bergk. 12. ἐπόης MS. : text. Ch. 13. οὐκ  
 ἐπίσθης MS. : corr. Schneid. 14. μὴ . . . νέος MS. : corr.  
 Bergk. 15. ἔρδης Ch. : ἔρδ' ὅσαπερ MS. ἄρτια MS. Bergk.  
 17. quae desunt in MS. supplevit Haebertlin. 18. ἔρπει  
 βαλσαγονοῖς ελαφ. MS. : corr. Bergk. 19. δλάσει . . . ἀμέραν MS. :  
 text. Ahrens.

οὐδ' αὐτῷ γλυκερᾶς ἀνθεμον ἄβας πεδ' ὑμαλίκων 20  
 μένει· τῷ δ' ὁ πόθος καὶ τὸν ἔσω μυελὸν ἐσθίει  
 ὀμμιμνασκομένῳ· πολλὰ δ' ὄρη νυκτὸς ἐνύπνια,  
 παύσασθαι δ' ἐνιαυτὸς χαλεπᾶς οὐκ ἱκανὸς νόσω.

Ταῦτα χᾶτερα πολλὰ προτ' ἐμὸν θυμὸν ἐμεμψάμαν.  
 ὁ δὲ τοῦτ' ἔφατ'· ὅττις δοκίμοι τὸν δολομάχανον 25  
 νικάσιν Ἔρον, οὗτος δοκίμοι τοῖς ὑπὲρ ἄμμεων  
 εὐρεῖν βραϊδίως ἀστέρας ὀπποσσάκιν ἐννέα.  
 καὶ νῦν, εἴτ' ἐθέλω, χρή με μακρὸν σχόντα τὸν  
 ἄμφενα

ἔλκειν τὸν ζυγόν, εἴτ' οὐκ ἐθέλω· ταῦτα γὰρ ὦγαθὲ  
 βούλεται θεός, ὃς καὶ Διὸς ἔσφαλε μέγαν νόον 30  
 καῦτας Κυπρογενήας· ἔμε μάν, φύλλον ἐπάμερον,  
 σμίκρας δεύμενον αὔρας ὀνέμων ᾧ κε θέλῃ φόρη.

## ΕΠΙΓΡΑΜΜΑΤΑ

## I

A. Pal. vi. 336.

Τὰ ρόδα τὰ δροσβέντα καὶ ἅ κατάπυκνος ἐκείνα  
 ἔρπυλλος κείται ταῖς Ἑλικωνιάσι,  
 ταὶ δὲ μελάμφυλλοι δάφναι τὴν Πύθει Παιάν,  
 Δελφὶς ἐπεὶ πέτρα τοῦτό τοι ἀγλάισε.  
 βωμὸν δ' αἵμαξεί κεραδὲς τράγος οὗτος ὁ μαλός, 5  
 τερμίνθου τρώγων ἔσχατον ἀκρεμόνα.

23. οὐ χαλεπαὶ οὐχὶ MS. : text. Fritzsche. 25. δοκεῖ μοι  
 MS. : corr. Bergk. 31. φίλον MS. : corr. Th. Fritzsche.  
 32. δεύμενον Bergk. : δευόμενον MS. ὀνέμων Fritzsche : ὁ μέλλων  
 MS. ᾧ κε θέλῃ φόρη Ch. : αἵκα φορεῖ MS.

Epigrammata quae sequuntur in Codicibus k c D servantur.

## II

A. Pal. vi. 177.

Δάφνις ὁ λευκόχρως, ὁ καλᾷ σύριγγι μελίσδων  
 βουκολικοὺς ὕμνους, ἄνθετο Πανὶ τάδε,  
 τοὺς τρητοὺς δόνακας, τὸ λαγωβόλον, ὅξυν ἄκοντα,  
 νεβρίδα, τὰν πῆραν, ᾗ ποκ' ἔμαλοφόρει.

## III

A. Pal. ix. 338.

Εὐδεις φυλλοστρώτι πέδῳ Δάφνι σῶμα κεκμακὸς  
 ἀμπαύων· στάλικες δ' ἀρτιπαγεῖς ἀν' ὄρη.  
 ἀγρεύει δέ τυ Πὰν καὶ ὁ τὸν κροκόεντα Πρίηπος  
 κισσὸν ἐφ' ἱμερτῶ κρατὶ καθαπτόμενος,  
 ἄντρον ἔσω στείχοντες ὁμόρροθοι. ἀλλὰ τὺ φεῦγε, 5  
 φεῦγε μεθεὶς ὕπνου κῶμα καταγρόμενον.

## IV

A. Pal. ix. 437.

Τήναν τὰν λαύραν τάς τε δρύας αἰπόλε κάμψας  
 σύκινον εὐρήσεις ἀρτιγλυφές ξόανον,  
 τρισκελές αὐτόφλοιον ἀνούατον, ἀλλὰ φάλητι  
 παιδογόνῳ δυνατὸν Κύπριδος ἔργα τελεῖν.  
 σακὸς οἱ ἱερὸς περιδέδρομεν, ἀέναον δὲ 5  
 ρεῖθρον ἀπὸ σπιλάδων πάντοσε τηλεθάει  
 δάφναις καὶ μύρτοισι καὶ εὐώδει κυπαρίσσῳ.  
 ἔνθα πέριξ κέχυται βοτρυόπαις ἔλικι  
 ἄμπελος, εἰαρινοὶ δὲ λιγυφθόγγοισιν αἰοδαῖς  
 κόσσυφοι ἀχεῦσιν ποικιλότραυλα μέλη. 10  
 ξουθαὶ δ' ἀδονίδες μινυρίσμασιν ἀνταχεῦσι  
 μέλπουσαι στόμασιν τὰν μελίγαρυν ὅπα.

IV. 1. τάς τε Meineke : τὰς αἱ k. 5. σακὸς οἱ ἱερὸς Ch. : δ' εὐ  
 ἱερὸς MSS. 11. ἀδονίδες Meineke : ἀηδ. vulg.

ἔξεο δὴ τῇνῃ καὶ τῷ χαρίεντι Πιρήπῳ  
 εὖχ' ἀποστέρξαι τοὺς Δάφνιδός με πόθους,  
 κεῦθός ἐπιρρέξειν χίμαρον καλόν. ἦν δ' ἀνανεύσῃ, 15  
 τοῦδε τυχὼν ἐθέλω τρισσὰ θύῃ τελέσαι·  
 ῥέξω γὰρ δαμάλαν, λάσιον τράγον, ἄρνα τὸν ἴσχω  
 σακίταν. αἰοὶ δ' εὐμενέως ὁ θεός.

## V

A. Pal. ix. 433.

Λῆς ποτὶ τῶν Νυμφῶν διδύμοις αὐλοῖσιν αἰῆσαι  
 ἀδύ τί μοι ; κῆγ' ἀπακτὶδ' ἀειράμενος  
 ἀρξέυμαί τι κρέκειν, ὃ δὲ βουκόλος ἄμμιγα θελξεί  
 Δάφνις, κηροδέτῳ πνεύματι μελπόμενος.  
 ἐγγὺς δὲ στάντες λασίας δρυὸς ἄντρον ὅπισθεν 5  
 Πᾶνα τὸν αἰγιβάταν ὀρφανίσωμες ὕπνου.

## VI

A. Pal. ix. 432.

Ἄ δειλαῖε τὸ Θύρσι, τί τὸ πλεόν, εἰ καταταξείς  
 δάκρυσι διγλήνους ὥπας ὀδυρόμενος ;  
 οἷχεται ἅ χίμαρος, τὸ καλὸν τέκος, οἷχετ' ἐς Ἄιδαν·  
 τραχὺς γὰρ χαλαῖς ἀμφεπίαξε λύκος.  
 αἰ δὲ κύνες κλαγγεῦντι· τί τὸ πλεόν, ἀνίκα τήνας 5  
 ὀστίον οὐδὲ τέφρα λείπεται οἰχομένας ;

## VII

A. Pal. vii. 659.

Νήπιον νῖδν ἔλειπες, ἐν ἀλικίᾳ δὲ καὶ αὐτός,  
 Εὐρύμεδον τύμβου τοῦδε θανῶν ἔτυχες.  
 σοὶ μὲν ἔδρα θείοισι μετ' ἀνδράσι· τὸν δὲ πολῖται  
 τιμασεῦντι, πατρὸς μνώμενοι ὥς ἀγαθοῦ.

## VIII

A. Pal. vi. 337.

Ἦλθε καὶ ἐς Μίλητον ὁ τοῦ Παιήονος υἱός,  
 ἱητῆρι νόσων ἀνδρὶ συνοισόμενος  
 Νικία, ὅς μιν ἐπ' ἡμαρ αἰὲ θυέεσσιν ἰκνεῖται,  
 καὶ τόδ' ἀπ' εὐώδους γλύψατ' ἀγαλμα κέδρου,  
 Ἡετιῶνι χάριν γλαφυρᾶς χερὸς ἄκρον ὑποστὰς 5  
 μισθόν· ὁ δ' εἰς ἔργον πᾶσαν ἀφῆκε τέχνην.

## IX

A. Pal. vii. 660.

Ξεῖνε, Συρακόσιός τοι ἀνὴρ τόδ' ἐφίεται Ὀρθων·  
 χειμερίας μεθύων μηδαμὰ νυκτὸς ἴοις.  
 καὶ γὰρ ἐγὼ τοιοῦτον ἔχω πότμον· ἀντὶ δὲ πολλᾶς  
 πατρίδος ὀθνεῖαν κεῖμαι ἐφεσσάμενος.

## X

A. Pal. vi. 338.

Ἵμῖν τοῦτο θεὰ κεχαρισμένον ἐννέα πάσαις  
 τῷγαλμα Ξενοκλῆς θῆκε τὸ μαρμάρινον,  
 μουσικός· οὐχ ἐτέρως τις ἐρεῖ. σοφίῃ δ' ἐπὶ τῇδε  
 αἶνον ἔχων Μουσέων οὐκ ἐπιλανθάνεται.

## XI

A. Pal. vii. 661.

Εὐσθέneos τὸ μνήμα· φυσιγνώμων ὁ σοφιστής,  
 δεινὸς ἀπ' ὀφθαλμοῦ καὶ τὸ νόημα μαθεῖν.  
 εὖ μιν ἔθαψαν ἐταῖροι ἐπὶ ξείνης ξένον ὄντα·  
 χύμνοθέτης αὐτοῖς δαιμονίως φίλος ἦν.  
 πάντων ὧν ἐπέοικεν ἔχειν τεθνεῶς ὁ σοφιστής 5  
 καίπερ ἄκις ἐὼν εἶχ' ἄρα κηδεμόνας.

XI. 5. ἔχει vulg. : ἔχειν Briggs.



## XII

A. Pal. vi. 339.

Δημομέλῃς ὁ χορηγός, ὁ τὸν τρίποδ' ὦ Διόνυσε  
καὶ σὲ τὸν ἡδιστον θεῶν μακάρων ἀναθείς,  
μέτριος ἦν ἐν πᾶσι, χορῶ δ' ἐκτήσατο νίκην  
ἀνδρῶν, καὶ τὸ καλὸν καὶ τὸ προσήκον ὀρῶν.

## XIII

A. Pal. vi. 340.

Ἡ Κύπρις οὐ πάνδημος. ἱλάσκειο τὴν θεὸν εἰπὼν  
οὐρανίην, ἀγνῆς ἀνθεμα Χρυσογόνῃς  
οἴκῳ ἐν Ἀμφικλέους, ᾧ καὶ τέκνα καὶ βίον εἶχε  
ξυνόν. αἰὲ δέ σφιν λώιον εἰς ἔτος ἦν  
ἐκ σέθεν ἀρχομένοις ὦ πότνια· κηδόμενοι γὰρ 5  
ἀθανάτων αὐτοὶ πλείον ἔχουσι βροτοί.

## XIV

A. Pal. ix. 435.

Ἀστοῖς καὶ ξείνοισιν ἴσον νέμει ἥδε τράπεζα·  
θεὶς ἀνελοῦ ψήφου πρὸς λόγον ἐρχομένης.  
ἄλλός τις πρόφασιν λεγέτω· τὰ δ' ὀθνεῖα Κάικος  
χρήματα καὶ νυκτὸς βουλομένοις ἀριθμεῖ.

## XV

A. Pal. vii. 658.

Γνώσομαι, εἴ τι νέμεις ἀγαθοῖς πλέον, ἢ καὶ ὁ δειλὸς  
ἐκ σέθεν ὡσαύτως ἴσον ὁδοιπόρ' ἔχει.  
“χαιρέτω οὗτος ὁ τύμβος” ἐρεῖς “ἐπεὶ Εὐρυμέδοντος  
κεῖται τῆς ἱερῆς κούφης ὑπὲρ κεφαλῆς.”

XVI A. Pal. vii. 662.

Ἦ παῖς ὄχετ' ἄωρος ἐν ἐβδόμῳ ἢ ἐνιαυτῷ  
 εἰς Αἶδην πολλῆς ἡλικίης προτέρη,  
 δειλαίη, ποθέουσα τὸν εἰκοσάμηνον ἀδελφόν,  
 νήπιον ἀστόργου γευσάμενον θανάτου.  
 αἰαῖ ἐλαινὰ παθοῦσα Περιστερί, ὥς ἐν ἐτοίμῳ 5  
 ἀνθρώποις δαίμων θῆκε τὰ λυγρότατα.

XVII A. Pal. ix. 599.

Θᾶσαι τὸν ἀνδριάντα τοῦτον ὃ ξένε  
 σπουδᾷ, καὶ λέγ' ἐπὴν ἐς οἶκον ἐνθης·  
 “Ἀνακρέοντος εἰκόν' εἶδον ἐν Τέφ  
 τῶν πρόσθ' εἴ τι περισσὸν ὥδοποιοῦ.”  
 προσθεῖς δὲ χῶτι τοῖς νέοιςιν ἄδέτο, 5  
 ἐρεῖς ἀτρεκέως ὄλον τὸν ἄνδρα.

XVIII A. Pal. ix. 600.

Ἄ τε φωνὰ Δώριος χώνηρ ὁ τὰν κωμφοδίαν  
 εὐρὼν Ἐπίχαρμος.  
 ὦ Βάκχε, χάλκεόν νιν ἀντ' ἀλαθινοῦ  
 τὴν ὧδ' ἀνέθηκαν  
 τοὶ Συρακόσσαις ἐνίδρυνται πεδωρισταὶ πόλει, 5  
 οἱ ἄνδρὶ πολίτῃ·  
 σωρὸν γὰρ εἶχε βημάτων μεμναμένοις  
 τελεῖν ἐπίχειρα.  
 πολλὰ γὰρ πὸτ τὰν ζῶαν τοῖς πᾶσιν εἶπε χρήσιμα.  
 μεγάλη χάρις αὐτῷ.

XVIII. 5. πεδωρισταὶ Meineke: πελωρισταὶ Anth.: πέλωρις  
 τῇ k. 7. βημάτων Anthol.: χρημάτων vulg. μεμναμένοις  
 Musurus: -ους MS.

## XIX

A. Pal. xiii. 3.

Ὁ μουσοποιὸς ἐνθάδ' Ἰππῶναξ κείται.  
 εἰ μὲν πονηρός, μὴ ποτέρχεν τῷ τύμβῳ·  
 εἰ δ' ἐσσι κρήγυός τε καὶ παρὰ χρηστῶν,  
 θαρσέων καθίζει, κῆν θέλῃς ἀπόβριξον.

## XX

A. Pal. vii. 663.

Ὁ μικκὸς τόδ' ἔτευξε τῇ Θραϊσῶν  
 Μήδειος τὸ μνᾶμ' ἐπὶ τῇ ὁδῷ κηπέγραψε Κλείτας.  
 ἐξεί τὰν χάριν ἃ γυνὰ ἀντὶ τήνων,  
 ὦν τὸν κοῦρον ἔθρεψε. τί μάν; ἔτι χρησίμα  
 καλεῖται.

## XXI

A. Pal. vii. 664.

Ἀρχιλοχὸν καὶ στᾶθι καὶ εἶσιδε τὸν πάλαι ποιητὰν  
 τὸν τῶν ἰάμβων, οὗ τὸ μυρίον κλέος  
 διῆλθε κῆπλ νύκτα καὶ πρὸς ἁῶ.  
 ἦ ῥά νιν αἱ Μοῖσαι καὶ ὁ Δάλιος ἡγάπουν Ἀπόλλων,  
 ὥς ἐμμελής τ' ἔγεντο κηπιδέξιος 5  
 ἔπεά τε ποιεῖν πρὸς λύραν τ' αἰεῖδεν.

## XXII

A. Pal. ix. 598.

Τὸν τοῦ Ζανὸς ὃδ' ὑμῖν υἷδὼν ὄνῃρ  
 τὸν λεοντομάχαν, τὸν ὀξύχειρα,  
 πρᾶτος τῶν ἐπάνωθε μουσοποιῶν  
 Πείσανδρος συνέγραψεν ὣκ Καμάρου  
 χῶσους ἐξεπόνασεν εἰπ' ἀέθλους. 5  
 τοῦτον δ' αὐτὸν ὁ δᾶμος, ὥς σάφ' εἰδῆς,  
 ἔστασ' ἐνθάδε χάλκεον ποιήσας  
 πολλοῖς μῆσιν ὅπισθε κήνιαυτοῖς.

ΕΚ ΤΗΣ ΒΕΡΕΝΙΚΗΣ

Athenaeus vii. 284.

Καί τις ἀνὴρ αἰτεῖται ἐπαγροσύνην τε καὶ ὄλβον,  
ἐξ ἁλὸς ᾧ ζωή, τὰ δὲ δίκτυα κείνῳ ἄροτρα,  
σφάζων ἀκρόνυχος ταύτῃ θεῷ ἱερὸν ἰχθύν,  
ὃν λεῦκον καλέουσιν, ὁ γὰρ φιερώτατος ἄλλων,  
καί κε λῖνα στήσαιτο καὶ ἐξερύσαιτο θαλάσσης 5  
ἐμπλεα.

ΜΕΓΑΡΑ

“Μῆτερ ἐμή, τίφθ’ ὦδε φίλον κατὰ θυμὸν ἰάπτεις  
ἐκπάγλως ἀχέουσα, τὸ πρὶν δέ τοι οὐκέτ’ ἔρευθος  
σώζετ’ ἐπὶ βεθέεσσι; τί μοι τόσον ἡνίησαι;  
ἦ ρ’ ὅτι ἄλγεα πάσχει ἀπείριτα φαίδιμος υἱὸς  
ἀνδρὸς ὑπ’ οὐτιδανοῖο, λέων ὥσειθ’ ὑπὸ νεβροῦ; 5  
ᾧμοι ἐγώ, τί νυ δὴ με θεοὶ τόσον ἡτίμησαν  
ἀθάνατοι; τί νύ μ’ ὦδε κακῇ γονέες τέκον αἴσῃ;  
δύσμορος, ἦτ’ ἐπεὶ ἀνδρὸς ἀμύμονος ἐς λέχος ἦλθον,  
τὸν μὲν ἐγὼ τίεσκον ἴσον φαέεσσιν ἐμοῖσιν  
ἡδ’ ἔτι νῦν σέβομαί τε καὶ αἰδέομαι κατὰ θυμόν· 10  
τοῦ δ’ οὔτις γένετ’ ἄλλος ἀποτμότερος ζώντων,  
οὐδὲ τόσων σφετέρησιν ἐγεύσατο φροντίσι κηδέων.  
σχέτλιος, ὃς τόξοισιν, ἃ οἱ πόρεν αὐτὸς Ἀπόλλων  
ἡέ τινος Κηρῶν ἢ Ἐριννύος αἰνὰ βέλεμνα,  
παῖδας εὐὸς κατέπεφνε καὶ ἐκ φίλον εἴλετο θυμὸν 15  
μαινόμενος κατὰ οἶκον, ὁ δ’ ἐμπλεος ἔσκε φόνοιο.  
τοὺς μὲν ἐγὼ δύστηνος ἐμοῖς ἴδον ὀφθαλμοῖσι  
βαλλομένους ὑπὸ πατρί· τὸ δ’ οὐδ’ ὄναρ ἦλυθεν ἄλλῳ·

4. φιερώτατος Schweighäuser: θ' ἱερώτατος vulg.

οὐδέ σφιν δυνάμην ἀδινδὸν καλέουσιν ἀρήξαι  
 μητέρ' ἔην, ἐπεὶ ἐγγυὺς ἀνίκητον κακὸν ἦεν. 20  
 ὥς δ' ὄρνις ὀδύρεται ἐπὶ σφετέροισι νεοσσοῖς  
 ὀλλυμένοις, οὐστ' αἰνὸς ὄφιν ἔτι νηπιάχοντας  
 θάμνοισι ἐν πυκινοῖσι κατεσθίει· ἡ δὲ κατ' αὐτοὺς  
 πωτᾶται κλάζουσα μάλα λιγὺ πτόνια μήτηρ,  
 οὐδ' ἄρ' ἔχει τέκνοισιν ἐπαρκέσαι· ἦ ρά οἱ αὐτῇ 25  
 ἄσπον ἱμὲν μέγα τάρβος ἀμειλίκτιοι πελώρου·  
 ὧς ἐγὼ αἰνοτόκεια φίλον γόνον αἰάζουσα  
 μαινομένοισι πόδεσσι δόμον κάτα πολλὸν ἐφοίτων.  
 ὧς γ' ὄφελον μετὰ παισὶν ἅμα θνήσκουσα καὶ αὐτὴ  
 κεῖσθαι φαρμακέντα δι' ἥπατος ἰὸν ἔχουσα, 30  
 (ἡ καὶ σοῖς ἀγανοῖσιν ὑπαὶ βελέεσσι δαμῆναι) 30<sup>a</sup>  
 Ἄρτεμι θηλυτέρῃσι μέγα κρείουσα γυναιξί.  
 τῷ χ' ἡμᾶς κλαύσαντε φίλης ἐπὶ χερσὶ τοκῆς  
 πολλοῖς σὺν κτερέεσσι πυρῆς ἐπέβησαν ὁμοίης,  
 καὶ κεν ἕνα χρύσειον ἐς ὅστέα κρωσσὸν ἀπάντων  
 λέξαντες κατέθαψαν, ὅθι πρῶτον γενόμεσθα. 35  
 νῦν δ' οἱ μὲν Θήβην ἵπποτρόφον ἐνναίουσιν  
 Ἄονίου πεδίοιο βαθεῖαν βῶλον ἀροῦντες·  
 αὐτὰρ ἐγὼ Τίρυνθα κατὰ κραναὴν πόλιν Ἥρης  
 πολλοῖσιν δύστηνός ἰάπτομαι ἄλγεσιν ἥτορ  
 αἰεὶ ὁμῶς· δακρύων δὲ πάρεστί μοι οὐδ' ἔ' ἐρωή. 40  
 ἀλλὰ πόσιν μὲν ὄρῳ παῦρον χρόνον ὀφθαλμοῖσιν  
 οἴκῳ ἐν ἡμετέρῳ· πολέων δὲ οἱ ἔργον ἐτοίμον  
 μόχθων, τοὺς ἐπὶ γαῖαν ἀλώμενος ἡδὲ θάλασσαν  
 μοχθίζει πέτρης ὄγ' ἔχων νόον ἢ σιδήρου  
 καρτερόν ἐν στήθεσσι· σὺ δ' ἤυτε λείβεται ὕδωρ, 45  
 νύκτας τε κλαίουσα καὶ ἐκ Διὸς ἤμαθ' ὀπόσσα.

30<sup>a</sup>. versum supplevit Hermann praeunte Wakefield.

ἄλλος μὰν οὐκ ἂν τις ἐνφρήναι με παραστὰς  
 κηδεμόνων· οὐ γάρ σφε δόμων κατὰ τεῖχος ἔέργει.  
 καὶ λίην πάντες γε πέρην πιτυώδεος Ἴσθμου  
 ναίουσ', οὐδέ μοι ἔστι πρὸς ὄντινά κε βλέψασα 50  
 οἶα γυνὴ πανάποτμος ἀναψύξαιμι φίλον κῆρ,  
 νόσφι γε δὴ Πύρρης συνομαίμονος· ἡ δὲ καὶ αὐτὴ  
 ἀμφὶ πόσει σφετέρῳ πλέον ἄχνηται Ἴφικλῆι,  
 σὼ νιέϊ· πάντων γὰρ διζυρώτατα τέκνα  
 γείνασθαί σε θεῶ τε καὶ ἀνέρι θνητῷ ἔολπα." 55

ὥς ἄρ' ἔφη· τὰ δέ οἱ θαλερώτερα δάκρυα μῆλων  
 κόλπον ἐς ἱμερβεντα κατὰ βλεφάρων ἔχοντο,  
 μνησαμένη τέκνων τε καὶ ὧν μετέπειτα τοκῶν.  
 ὥς δ' αὐτῶς δακρύοισι παρήια λεύκ' ἐδίαινε  
 Ἀλκμήνη· βαρὺ δ' ἦγε καὶ ἐκ θυμοῦ στενάχουσα 60  
 μύθοισιν πυκνοῖσι φίλην νυδὴν ᾧδε μετηύδα·

“ δαιμονίη παίδων, τί νύ τοι φρεσὶν ἔμπεσε τοῦτο  
 πευκαλίμης; πῶς ἄμμ' ἐθέλεις ὀροθυνέμεν ἄμφω  
 κήδε' ἄλαστα λέγουσα; τὰ δ' οὐ νῦν· πρῶτα  
 κέκλαυται.

ἡ οὐχ ἄλις, οἷς ἐχόμεσθα τὸ δεύτατον αἰεὶ ἐπ' ἡμαρ  
 γινομένοις; μάλα μὲν γε φιλοθρηνῆς κέ τις εἴη, 66  
 ὅστις ἀριθμήσειεν . . . . . 67  
 . . . . . ἐφ' ἡμετέροις ἀχέεσσι 67<sup>a</sup>  
 θάρσει. οὐ τοιῆσδ' ἐκυρήσαμεν ἐκ θεοῦ αἵσης. 68  
 καὶ δ' αὐτὴν ὀρώω σε, φίλον τέκος, ἀτρύτοισιν  
 ἄλγεσι μοχθίζουσιν. ἐπιγνώμων δέ τοι εἰμι 70  
 ἀσχαλάαν, ὅτε δὴ γε καὶ εὐφροσύνης κόρος ἔστί.

67.            ὅστις ἀριθμήσειεν . . . . .  
                  . . . . . ἐφ' ἡμετέροις ἀχέεσσι

Sic textum constitui, vulgo una linea legitur.

καί σε μάλ' ἐκπάγλως ὀλοφύρομαι ἢδ' ἐλεαίρω,  
οὐνεκεν ἡμετέριοι λυγροῦ μετὰ δαίμονος ἔσχες,  
ὅσθ' ἡμῖν ἐφύπερθε κάρης βαρὺς αἰωρεῖται.  
ἴστω γὰρ Κούρη τε καὶ εὐέανος Δημήτηρ, 75  
ᾧς κε μέγα βλαφθεῖς τις ἐκὼν ἐπίορκον ὁμόσση  
δυσμενέων, μηδέν σε χειριότερον φρεσὶν ᾗσι  
στέργειν ἢ εἰ πέρ μοι ὑπὲκ νηδυόφιν ἦλθες  
καὶ μοι τηλυγέτη ἐνὶ δώμασι παρθένος ἦσθα. 79  
οὐδ' αὐτὴν γέ νυ πάμπαν ξολπά σε τοῦτό γε λήθειν.  
τῷ μηδ' ἐξείπης πόντ', ἐμὸν θάλος, ὥς σευ ἀκηδέω,  
μηδ' εἰ κ' ἠυκόμου Νιόβης πυκινώτερα κλαίω.  
οὐδὲν γὰρ νεμεσητὸν ὑπὲρ τέκνου γοάσθαι  
μητέρι δυσπαθέοντος· ἐπεὶ δέκα μῆνας ἔκαμνον  
πρὶν ἥπερ τ' ἰδέειν μιν, ἐμῷ ὑπὸ ἥπατ' ἔχουσα, 85  
καὶ με πυλάρταο σχεδὸν ἤγαγεν Αἰδωνῆος·  
ᾧδέ ἐ δυστοκέουσα κακὰς ὠδῖνας ἀνέτλην.  
νῦν δέ μοι οἴχεται υἱὸς ἐπ' ἀλλοτρίης νέον ἄθλον  
ἐκτελέων· οὐδ' οἶδα δυσάμμορος, εἴτε μιν αὐτὸν  
ἐνθάδε νοστήσανθ' ὑποδέξομαι, εἴτε καὶ οὐκί. 90  
πρὸς δ' ἔτι μ' ἐπτοίησε διὰ γλυκὺν αἰνὸς ὄνειρος  
ὑπνον· δειμαίνω δὲ παλγυκοτον ὄψιν ἰδοῦσα  
ἐκπάγλως, μή μοί τι τέκνοις ἀποθύμιον ἔρδοι.  
εἴσατο γάρ μοι ἔχων μακέλην εὐεργέα χερσὶ  
παῖς ἐμὸς ἀμφοτέρησι, βίη Ἡρακλεΐη· 95  
τῇ μεγάλην ἐλάχαινε δεδεγμένος ὥς ἐπὶ μισθῷ  
τάφρον τηλεθάοντος ἐπ' ἐσχατιῇ τινος ἀγροῦ,  
γυμνὸς ἄτερ χλαίνης τε καὶ εὐμίτροιο χιτῶνος.  
αὐτὰρ ἐπειδὴ παντὸς ἀφίκετο πρὸς τέλος ἔργου

85. πρὶν καὶ πέρ τ' MSS. : corr. Ahrens.  
ὁλος D : ὁλος φ.

88. υἱὸς Valcken. :

καρτερὸν οἶνοφόροιο πονεύμενος ἔρκος ἀλωῆς, 100  
 ἦτοι ὁ λίστρον ἐμελλεν ἐπὶ προύχοντος ἐρείσας  
 ἀνδῆρου καταδύναι ἅ καὶ πάρος εἴματα ἔστο·  
 ἐξαπίνης δ' ἀνέλαμψεν ὑπὲρ καπέτοιο βαθείης  
 πῦρ ἄμοτον, περὶ δ' αὐτὸν ἀθέσφατος εἰλείτο φλόξ.  
 αὐτὰρ ὃγ' αἰὲν ὀπισθε θοοῖς ἀνεχάζετο ποσσίν, 105  
 ἐκφυγέειν μεμαῶς ὀλοὸν μένος Ἑφαίστοιο·  
 αἰεὶ δὲ προσάροιθεν ἐοῦ χροδς ἥτε γέρρον  
 νόμασκεν μακέλην· περὶ δ' ὄμμασιν ἔνθα καὶ ἔνθα  
 πάπταινεν, μὴ δὴ μιν ἐπιφλέξῃ δῆιον πῦρ.  
 τῷ μὲν ἀοσσήσαι λελιγμένος, ὥς μοι ἔικτο, 110  
 Ἴφικλέης μεγάλθυμος ἐπ' οὐδεὶ κάππεσ' ὀλισθὼν  
 πρὶν ἐλθεῖν, οὐδ' ὀρθὸς ἀναστῆναι δύνατ' αὐτῖς,  
 ἀλλ' ἀστεμφὲς ἔκειτο, γέρων ὥσειτ' ἀμενηνός,  
 ὄντε καὶ οὐκ ἐθέλοντα βιήσατο γῆρας ἀτερπὲς  
 καππεσέειν, κείμεναι δ' ὃγ' ἐπὶ χθονὸς ἔμπεδον αὐτοῦ  
 εἰς ὃ κε τις χειρὸς μιν ἀνειρύσσει παριόντων 116  
 αἰδεσθεῖς ὀπίδα τρομερὴν πολιοῖο γενείου.  
 ὥς ἐν γῇ λελίαστο σακεσπάλος Ἴφικλείης.  
 αὐτὰρ ἐγὼ κλαῖεσκον ἀμηχανέοντας ὀρώσα  
 παῖδας ἐμούς, μέχρι δὴ μοι ἀπέσσυτο νήδυμος ὕπνος  
 ὀφθαλμῶν, ἥως δὲ παραυτίκα φαίνόλις ἦλθε. 121  
 τοῖα, φίλῃ, μοι ὄνειρα διὰ φρένας ἐπτοίησαν  
 παννυχίῃ· τὰ δὲ πάντα πρὸς Εὐρυσθῆα τρέποιτο  
 οἶκον ἀφ' ἡμετέροιο, γένοιτο δὲ μάντις ἐκείνῳ  
 θυμὸς ἐμός, μῆδ' ἄλλο παρὲκ τελέσειέ τι δαίμων." 125

117. τρομερὴν Wakef. : προτέρην MSS.





## NOTES

### I.

THE first half of this idyll forms but a setting for the shepherd Thyrsis' song on the death of Daphnis (i. 65 *sqq.*). Thyrsis is invited to while away the noon-day by singing, 'as once he sang in rivalry with Chromis,' and is promised as reward a goat for the milking and a carved bowl. He assents and sings the monody.

Various forms of the legend are preserved, and no reconciliation between them is possible; the story as adopted by Theocritus in this idyll and the seventh seems to be as follows: Daphnis had vowed that he would be stronger than Love (i. 97), and that his heart would never be subdued. Aphrodite half offended, half in jest, inspired him with a strong passion for a maid (Xenea in vii. 73), but Daphnis would not confess his love, but suppressing it slowly pined away. The shepherds and the gods try to draw his secret from him: Pan reviles him for a fool. Aphrodite boasts her victory, and stings Daphnis into violent reproach and final confession of defeat when death is already at hand. It is enough; and Aphrodite would save him but it is too late, and Daphnis passes down to the stream of death.

The song, as appears from 19 and 61, is not an impromptu, but, as in *Id.* vii, a piece already conned. The setting and the characters are somewhat ideal, so much so that it is possible—although not necessary—to regard the poem as of the same class as *Id.* vii. (See *Introd.*)

1, 2. ἀδύ τι: taken up by ἀδὺ δέ (2), ἄδιον (7), ἀδέα (65), ἄδιον (145), for 'sweet is every sound, sweeter thy voice, but every sound is sweet.' The construction of the lines is rendered clear if we attend to the balance of the words: ἀδύ τι is answered by ἀδὺ δέ: καὶ ἃ πίτυς by καὶ τῷ. συρίσδες (3) belongs to both clauses. καὶ ἃ πίτυς (ἃ ποτὶ ταῖς παγαῖσι μελίσσεται) ἀδύ τι τὸ ψιθύρισμα συρίσδει καὶ τὸ ἀδύ τι συρίσδες.

[To read & and make *μελίσσεται* verb to *πίτυς* impairs the rhythm.] 'Sweet is the whispered music of yon pine which sings beside the water, and sweet thy music, herdsman.' Cf. Terent. Maurus, l. 129:

'Dulce tibi pinus submurmurat, en tibi pastor,  
Proxima fonticulis, et tu quoque dulcia pangis.'

ἀδύ τι τὸ ψιθύρισμα *συρίσδεις* = ἀδύ τι ἐστὶ τὸ ψιθύρισμα ὃ *συρίσδεις*. *τις* is not often added to a predicative adjective referring to the object when the object has the article, but cf. Lyeurgus, § 101 *ἀνυπέρβλητον τινὰ δεῖ τὴν εὐνοίαν ἔχειν*.

3. *συρίσδεις* = *συρίσδεις*. For the application of the word to wind in trees, cf. Longus, iii. 24 ὁ μὲν ἐσύριζεν ἀμυλλόμενος πρὸς τὰς *πίτυς*. 'The pines sing overhead' (Kingsley). Lucian, V. H. ii. § 5 ἀπὸ τῶν κλάδων κινουμένων *τερπνὰ μέλη ἀπεσυρίζετο* *τοιόκτα τοῖς αὐλήμασι τῶν πλαγίων αὐλῶν*.

μετὰ Πᾶνα, 'second to Pan alone.' Eurip. *Troad.* 218

τὰδε δευτέρᾳ μοι μετὰ τὰν ἱερὰν  
Θησέως ζαθέαν ἔλθειν χάραν :

Propert. ii. 3. 32 'post Helenam forma secunda.'

5. *τέ* = *σε* a form known elsewhere only in grammarians, but restored by conjecture in v. 14.

*καταρρεῖ* comes over to thee (from what he leaves). The three prizes are arranged in order of value.

6. *ἔστί κ' ἀμύλη*: cf. Hesiod. *Op.* 591

καὶ βοδὸς ὕλοφάγοιο κρέας μήπω τετοκνήης  
πρωτογόνων τ' ἐρίφαν.

7. Note the careful correspondence of these five lines to the preceding. *ἔδιδον* to *ἀδύ τι*: *μέλος* to *μελίσσεται*: *ὔδωρ* to *παγῆσι*: *Μοῖσαι* to *Πᾶνα*: *γέρας* to *γέρας*: and the arrangement of the prizes (l. 9, note).

*ἔδιδον*: sc. *καταλείβεται*, cf. xx. 27. The proposed explanation *ἔδιδόν ἐστι ἡ τὸ ὔδωρ ἀδὺ ὃν καταλείβεται* is highly artificial and awkward.

9. *οἴδα*: diminutive of *οἶς*, not the same as *οἶς* of l. 11, but as in 4-6 we had a descending scale of age, here we have an ascending order; 'the little ewe lamb—the stall-fed lamb—the sheep.' For the formation cf. *ἀμνίς*, *ἑρπῆς*, *ὀροδαμνίς*. The winners chose their prize, the next best left goes to the second competitor.

13. *ὧς*, 'where.'

τὰς δ' αἶγας: parataxis = 'while I tend thy goats'; cf. vii. 86.

15. *οὐ θέμῃς*... *οὐ θέμῃς*, see Introd. B *θέμῃς*—*fas*—law relative to heaven (Soph. *O. C.* 1556). The gods themselves rest at noon-day, and man may not break their repose; cf. Verg. *Georg.* iv. 402; *Ecl.* vi. 14; 1 Kings xviii.

17. *κεκμακώς*, 'wearied.'

18. *ποτὶ ρινί*. Herondas, vi. 37 *μὴ τὴν χολὴν ἐπὶ μνὸς ἔχ' εὐθὺς*: *Πλάτ.* xviii. 322 *δρμὸς χόλος*.

19. *δαίδες* = *δαίδεις*: 'Thou dost sing the "Sorrows of Daphnis," and surpass all others in the woodland song.'

20. *ἐπὶ τὸ πλεόν* is not equivalent to *εἰς ἄκρον* (as Haupt, *Opusc.* ii. 312, and editors take it), but expresses simply a degree definitely higher than that reached by others (*dist. ἐπὶ πλεόν*—a vaguer comparison). Cf. viii. 17 note; Xenoph. *Hellen.* iv. 7. 6 *ὥσπερ πένταθλος πάντῃ ἐπὶ τὸ πλεόν ὑπερβάλλειν ἐπειράτο*.

*ἵκεο*, 'reached,' cf. *Odys.* viii. 198 *οὕτως Φαίηκων τόδε γ' ἵζεται οὐδ' ὑπερήσει*. The aorist is 'momentary'—an action present or habitual being vividly represented as completed at once and already passed. Cf. Aesch. *Eumenid.* 321:

*μάρτυρες ὄρθαι τοῖσι θανούσιν  
παραγινόμεναι πράκτορες αἵματος  
αὐτῷ τελείως ἐφάνημεν.*

22. *Κραναιῶν*, 'Nymphs of the spring,' i.e. statues of them. Cf. Leonidas in *A. Pal.* ix. 326:

*Πέτρης ἐκ δισσῆς ψυχρὸν καταπάλμενον ὕδωρ<sup>1</sup>,  
χαίροις, καὶ Νυμφῶν ποιμενικὰ ξόανα,*

and *A. Pal.* vi. 334:

*αὔλια, καὶ Νυμφῶν ἱερὸς πάγος, αἱ θ' ὑπὸ πέτρῃ  
πίδακες, ἧ θ' ὕδασιν γειτονέουσα πίτυς.*

24. *τὸν Λιβύαθε*: cf. xxiv. 109; Demosth. *Meidias* 121 *Λυσίμαχος Ἀλωπεκῆθεν*.

25. *ἐς τρίς*: cf. ii. 43. In the following line *ἐς δύο πέλλας* = 'as much as two pails full' (not 'into two pails')—accusative of amount. Plato, *Laws* 704b *ἀπέχει θαλάσσης γε ἡ πόλις εἰς τινὰς π' σταδίους*.

28. *ἀμφῶες*, 'with two handles.'

*ποτόσδον*, 'fresh from the graving chisel,' still possessing the scent of fresh cut wood. The bowl is a drinking-bowl (see *Odys.* ix. 346) not a milking-bowl.

29, 30. 'Above, about the lip twines ivy, ivy painted o'er with helichryse, and opposite (*κατ' αὐτόν*) the tendrils twist gay in their golden berries.'

*κεκονιμένος*: lit. 'dusted.' Does Theocritus mean that the 'dust' of the flower is scattered over the ivy ('the yellow lotus dust is blown'), or use the verb in a somewhat new sense? The general meaning is clear that ivy and helichryse are mingled.

*κατ' αὐτόν*, 'in a line with,' or 'opposite to.' Cf. xxiv. 12 (note): a second band of floral decoration round the base of the cup is meant. Those who change *κατ' αὐτόν* or take it in another sense than this leave *ὑψόθεν* (29) pointless. Cf. Vergil's description, *Ecl.* iii. 39; Nonnus, xix. 25:

*τοῦ περὶ χεῖλεος ἄκρον ἐκ' ἀμπελόεντι καρῆνῃ  
μισσὸς ἔλιξ χρυσέῃ δὲ πέριξ δαυδάλλετο κόσμῳ.*

<sup>1</sup> Cf. Theoc. i. 7.

32. ἐντοσθεν. Inside *these bands* (i. e. between) not 'inside the cup.' See two notes of Hiller and J. A. Hartung. The outside of the cup between the bands is divided into three fields:—the carving of the first represents a coquette, with two admirers; that of the second an old fisherman at his work; the third shows a vineyard tended by a little lad who, intent on his own pursuits, is robbed of his breakfast by a fox.

For the meaning of ἐντοσθεν cf. xvi. 95; Ap. Rhod. ii. 679 εἶσω πετράων, 'in between the rocks.'

τί: proclitic. For position cf. Soph. *Antig.* 159; Lysias, xxx. § 1 ἤδη ὧ ἀνδρες δικασταί, τινές.

θεῶν δαίδαλμα, 'a work as of the gods.' Callim. v. 94 γοερῶν αἶτον ἀηδονίδων ἄγε βαρὺ κλαίονσα.

34. ἄλλοθεν ἄλλος, 'this side and that.' Ap. Rhod. iv. 951

ὥς αἱ νῆα θέουσας ἀμοιβαδὺς ἄλλοθεν ἄλλη  
πέμπτε δι' ἡερίην ἐπὶ κύμασι.

35. ἄπτεται. Eurip. *Medea* 55 φρενῶν ἀνθίπτεται. There is a similar picture in Naevius (Cruttwell, *Specimens of Rom. Lit.* ii. 1. 1):

'Quasi pila

In choro ludens datatim dat se, ac communem facit,  
Alii adnutat, alii adnctat, alium amat, alium tenet,  
Alibi manus est occupata, alii percellit pedem,  
Anulum alii dat spectandum, a labris alium invocat,  
Cum alio cantat, attamen alii suo dat digito literas.'

36. γελᾶσα = γελῶσα. The former may be explained as due to an erroneous change of ω to α on the analogy of πρᾶτος . . . γλᾶσσα (= γλῶσσα, Herondas); but is more probably to be derived from a collateral form of the present γέλλω or γέλαμ. So we have ἴσαμι, 'I know' (hence ἴσασι, cf. xiv. 34), with a participle ἰσᾶς (Ahrens, *Dial. Dor.* p. 345). The masculine of γελᾶσα would therefore be γελᾶς not γελῶν.

38. κυλοιδιώντες, 'with hollow eyes.' Oppian, *Hal.* iv. 18 'love delights χρωτός τε παράτροπον ἄνθος ἀμερσαι ὅσσε τε κοιλῆναι.'

39. τοῖς δὲ μετὰ, 'next after them.' For this use of μετὰ with the dative cf. *Odys.* ix. 369 Οὐτὶν ἐγὼ πύματον ἔδομαι μετὰ οἷς ἐτάροισιν; Theocr. xxv. 93; Quint. Smyrn. v. 64 τοὶ δ' ἐφέποντο αἰζηοὶ μετὰ τοῖσι.

τέτυκται: singular, because the two nouns joined by τε . . . τε form but one notion cf. ii. 7. Xen. *Symp.* iii. 4 ἀνδρεία καὶ σοφία ἔστιν ὅτε βλαβερὰ δοκεῖ εἶναι.

40. ἐς βόλον ἔλκει is 'hauling in his net for a catch.' Theocritus imitates (Hesiod) *Scut. Her.* 213:

αὐτὰρ ἐπ' ἀκταῖς  
ἦστο ἀνὴρ ἄλιεὺς δεδοκημένος· εἶχε δὲ χερσὶν  
ἰχθύσιν ἀμφίβληστρον, ἀπορρίψοντι ἑοικώς.

41. τὸ καρτερόν, 'with a man's whole strength,' see iii. 3 note. For ἐς cf. v. 98; St. Luke v. 4 χαλάσατε τὰ δίκτυα ὑμῶν εἰς ἄγρην.

42. ὅσον σθένος . . . γυίων, 'with all the strength of his limbs.' Ap. Rhod. ii. 591 ἐμβαλέειν κώπῃσιν ὅσον σθένος: and with verb expressed, Ap. Rhod. iii. 716 ὅσον σθένος ἐστὶν ἐμεῖο.

45. τυτθὸν δ' ὅσον, 'a little way.' The construction is like the Platonic ἀμυγχανὸς ὥς, &c., Phaedrus 263 d. Polit. 308 c οὐδαμῶς ὥς οὐ φήσομεν: *Laus* 782 a ἀμύχανον ἂν ὅσον γεγονὸς ἂν εἴη: Arist. Eccles. 386 ὑπερφῶς ὥς λευκοπληθὴς ἦν ἰδεῖν ἡκκλησία. The full construction would be τυτθὸν ἐστὶν ὅσον ἀπέχει. The verb is omitted and wherever possible the antecedent is attracted to the form of the relative. Cf. Herod. iv. 194 ἀφθονοὶ ὅσοι: Lucian, *Alex.* i. ὀλίγοις ὅσοις: *A. Pal.* xii. 227 βαῖδν ὅσον παραβάς. Exactly similar is the use of οὐδεὶς ὅστις οὐ: οὐδένα ὄντινα οὐ, &c.

46. Cf. *Iliad* xviii. 561. πυρναῖαις: *vid.* Liddell and Scott; the word is very doubtful here, even if it does bear the meaning of 'eating' or 'fit for eating.' We want some word descriptive of colour. περκαῖαι (Briggs) is unlikely to have been displaced; it is a common word cf. *Odys.* vii. 126. περκαῖαις (Ribbeck) is possible, as a collateral form, cf. ἐρυθρός, ἐρυθραῖος, πελλός, πελλαῖος. Ahrens (*Philol.* vii. 410) favours πυρραῖος.

48. δὴ ἄλῳπεκες ἂ μὲν . . . For the construction cf. *Odys.* vii. 129:

ἐν δὲ δύο κῆραι ἡ μὲν τ' ἀνὰ κῆπον ἅπαντα  
σκεῖνεται, ἡ δ' ἐτέρωθεν ὑπ' αὐλῆς οὐδὸν ἴησι.

*Odys.* xii. 73; *Achill. Tat.* i. 3. 1 αἱ γὰρ μητέρες τῇ μὲν ἦν Βυζαντία. τῇ δὲ ἐμὴ πατρὶ Τυρία: Caesar, *Bell. Gall.* i. 53 'duae filiae harum altera occisa, altera capta est.'

49. ἐπὶ πῆρ, 'with designs on the wallet.'

50. οὐ πρὶν ἀνησείν φατί (= φησί), 'says she will not let the lad go.' Xen. *Hellen.* v. 2. 38 ὅτι οἱ Ὀλύμπιοι κατεστραμμένοι τὴν μέζω δυνάμιν Μακεδονίας εἰεν καὶ οὐκ ἀνήσουσι τὴν ἐλάττω εἰ μή. Commoner is ἀφήσειν.

51. φατί: of speechless things; Xenophanes, i. 5 οἶνος δὲ οὐποτε φησὶ προδώσειν: Catull. iv. 2 'Phaselus ille . . . ait fuisse navium celerissimus.' But in this picture, as in the first, the description reads more into the carving than can strictly be expressed. Cf. Verg. *Aen.* viii. 634 sqq.; Martial, viii. 51. 14 'Palladius tenero lotus ab ore sonat.'

πρὶν ἢ ἀκράτιστον, κ.τ.λ., is the MS. reading. In this ἀκράτιστον cannot be the verbal adjective from ἀκρατίζομαι or the accent would be oxytone, but must be a substantive—'breakfast'—cf. ἀμπος, τρυγητός (? τρύγητος): (1) Ahrens (*Philol.* vii. 410) takes it thus as a substantive, and explains the phrase as a metaphor from navigation, 'before the breakfast has been wrecked.' He supports this by Polyb. xx. 5. 7 ἐκάθισαν πρὸς τὸ ξηρὸν αἱ νῆες ('the ships grounded'); Diodorus, xi. 77 τῶν νεῶν ἄφνω καθίζουσάν ἐπὶ ξηρὰν τὴν γῆν. This explanation is rendered improbable by the weakness of the phrase, even if ἐπὶ ξηροῖσι can have this meaning. To say 'the breakfast has touched bottom' is far from saying 'the breakfast has been totally wrecked.'

(2) J. A. Hartung (reading ἀκρατισμόν) takes the metaphor to mean 'before she has safely docked the breakfast'—καθίζειν, active. This is a good sense, but there is no evidence for

the phrase. (We might also change the metaphor and say, 'before she has safely landed the breakfast.') The question is whether ἐπὶ ξηροῖσι can possibly mean 'on dry land' in face of the fact that ξηρά (fem. sing.) and τὸ ξηρόν (sing.) are the standing phrases. Cf. also Thucyd. i. 109; viii. 105.

(3) Changing the accent to ἀκρατιστόν, verb. adj., the only explanation possible is 'before she set him down to starveling fare to get his breakfast.' ξηρός = 'wasted,' 'used up'; see Eurip. *Androm.* 637; Callim. vi. 113 οἶκον ἀνεξήρανεν. The use of the verb. adj. is then strange and scarcely parallel even to Thucydides' μένεται καιροί ('inclined to wait') bk. i. 142. 1.

(4) Interpreting ἐπὶ ξηροῖσι as in (3), we should get a good sense by substituting for ἀκράτιστον a verbal in -τος formed with ἀ-privativum. Nearest would be ἀκράσιστον, a non-existing word but formed regularly from κρασίζομαι, 'to eat green stuff.' Tr., 'Before she set him down to a starveling fare with not a bite of green stuff.'

[The explanation recorded in Liddell and Scott, 'having breakfasted on dry stuff,' i. e. 'having made no breakfast,' joins ἀκρατιστόν and ἐπὶ ξηροῖσι in a way that is hardly Greek; we should at least have ἀπὸ ξηρῶν.]

53. μέλεται : for μέλει. So in Soph. *Elect.* 74; Oppian, *Fisc.* i. 117 μέλεται δὲ οἱ οὔτε μόροιο τόσσον. Late authors play havoc with the forms and constructions of this verb.

54. περὶ πλέγματι. Verbs of rejoicing take ἐπὶ not περὶ, with dative, in Classical Greek. περὶ here expresses not only joy at his work, but 'joy engrossed in his work.'

56. αἰολικόν τι θέαμα, 'a dazzling sight.' αἰολικόν is a collateral form of αἰόλον (see a note by the editor in *Classical Review*, July, 1896); cf. Schol. k αἰολικόν, ἀπατητικόν, ποιικίλον, Αἰολίζειν γὰρ τὸ ἀπατάν. So Ap. Rhod. i. 765, perhaps in imitation of this:

κείνους κ' εἰσορῶν ἀκέοις, ψεύδοιό τε θυμόν,  
ἐλπόμενος πυκινὴν τιν' ἀπὸ σφείων ἔσακοῦσαι  
βάξιν, δ' καὶ δηρόν περ' ἐπ' ἐλπίδι θηήσαιο.

57. πορθμεὶ Καλυδωνίῳ : a coaster from Calydon to Sicily; not from Calydon to Peloponnesus. πορθμεὺς is used of one making a long voyage in Herod. i. 24 (Sicily to Corinth); in Lucian, *V. H.* ii. 29, of the pilot who brought Lucian home from the μακάρον νῆσοι. The objection should not have been raised that the word is only used of a ferryman across a strait. The v. l. of the Scholiast, πορθμῆι Καλυδονίῳ, is interesting. Calydnæ is the name of a group of islands near Cos. The reading is apparently due to some critic who wished to fix the scene of the poem in Cos, not Sicily. πορθμῆι is however not a Theocritean form, and ll. 24 and 65 speak emphatically for Sicily.

60. πρόφρων, 'with all my heart.'

ἀρεσαίμαν, 'would fain please thee'; cf. xvi. 67, note.

62. κερτομέω, 'I do not mock,' i. e. I do not say what I do not mean. Soph. *Philoc.* 1235:

ΟΔ. πότερα δὴ κερτομῶν λέγεις τάδε;  
ΝΕ. εἰ κερτόμησις ἐστὶ τἀληθὴ λέγειν.

63. τὸν ἐκλελάθοντα: accent and sense mark this as a *present*, not an aorist form. Homer has a causal reduplicated aorist; cf. *In Aphrod.* 40 Ἥρῃ ἐκλελαθούσα, 'making to forget Hera.' The form used here would seem to belong to the number of presents formed from the perfect stem, of which Theocritus has several: πεπόνθω (x. 1), δεδοίκα (xv. 58). So κεκλήγοντες, ἐμέμικον, *Odys.* ix. 438; τετόποντες, Callim.; ἐπέφυκον, Hesiod. Naturally we should have λελήθω: the stem is shortened as in λελακνία (λεληκνός), ἐικνία (ἐϊκνός), σεσαρνία (σεσηρός), &c. It is immaterial whether we take the verb as causal or neuter. If the latter, cf. Horace's 'oblivioso Massico'; Ovid, *Fast.* iv. 341 'furiosa tibia.'

64. The refrain as used here and in *Idyll* ii is said to be specially characteristic of Sicilian poetry. So in the drama it is frequent in Aeschylus (*Agam.* 117 sqq.; *Choeph.* 955; *Eumenid.* 1016; *Persae* 665, &c.). But it is found in all ages and all languages in varying forms, cf. Aristoph. *Birds* 1731; *Peace* 1334. In Hebrew, in the Psalms, 'For His mercy endureth for ever.' In Latin, Verg. *Ecl.* viii. 21; the *Perigilium Veneris*, 'Cras amet qui numquam amavit, quique amavit cras amet'; Catull. 61, 62; and in direct imitation of Theocritus, Bion, *Epit. Adon.* αἰάζω τὸν Ἀδωνιν . . . ἐπαϊάζουσιν ἔρως: Auctor, *Epit. Bion.* Ἀρχετε Σικελικαὶ τῷ πένθεος ἀρχετε Μοῖσαι. In English it appears especially in the ballad.

65. δδεῖα = ἡδεῖα, the Ionic form, cf. *Odys.* xii. 374. The variant δδ' ἄ besides lacking good MS. support spoils the rhythm and is weak.

66. Cf. Verg. *Ed.* x. 9; Milton's *Lycidas*:

'Where were ye, Nymphs, when the remorseless deep  
Closed o'er the head of your loved Lycidas?'

67. Πίνδω: sc. καλὰ τέμπεα, the last word being used in the general sense of valleys.

68. εἶχετε, 'were ye dwelling in.' Aesch. *Eumenid.* 24 Βρόμος δ' ἔχει τὸν χῶρον. So *teneo* in Latin, Verg. *Aen.* vi. 788 'omnes supra alta tenentes.'

'For neither were ye playing on the steep,  
Where your old bards, the famous Druids, lie;  
Nor on the shaggy top of Mona high,  
Nor yet where Deva spreads her wizard stream.'

*Lycidas.*

72. χῶκ δρυμοῖο = καὶ ὁ ἐκ, 'the lion in the thicket'; the double crasis as in 109 χῶδωνις. The Scholiast has a delightful variant ἂν ἐκλαυσε, and note: 'There were no lions in Sicily. If there had been they would have wept!'

77. Hermes first, who according to the legend was father of Daphnis, then the herdsmen, seeing Daphnis' misery, come in pity to know the cause. ἀπ' ὄρεος, 'from the hill.' The article is omitted as in ii. 36; vii. 74; i. 140.

78. ἐράσαι: from ἐράομαι a rare middle form of ἐράω cf. ii. 149; Bion x. 9 ἀλλ' ἐράω: καλὸν δέ τ' ἐρασσάμενῃ συνεῖναι (al. συνἐρασθαι); Constant. Anacreont. i. 75 παρὰ θῖν' ἀλός βαδίζειν



πολιῆς τανὺν ἐρώμαι (Hiller). The use of the middle for the active is common in Alexandrian Greek. Theocritus himself has σκοπιάζεται (iii. 26), ἀρτίζοντο (xiii. 43), ποτελέγαντο (i. 92), ἐτινάξατο (xxii. 185), and others; see Legrand, *Étude*, p. 229.

81. τί πάθοι. Note that while the use of the optative in dependent statements is confined to Attic Greek and Herodotus, the use of this mood in dependent questions is universal.

Πρίηπος. Priapus comes in a different mood; knowing the reason of Daphnis' misery, and the object of his love, he taunts him for not giving himself up to the love which might be his.

82. τί τὸ τάκεαι, δέ δέ τε, κ.τ.λ., 'why dost thou sit pining while the maid hastens through all the springs and all the groves'—begin dear Muse, begin the woodland song—'seeking thee. Ah! thou art feckless and a fool in love. Thou art no neatherd as thou wast called, but a sorry goatherd, who can do no better than mope and pine for what he is not; thou hast the girls gay before thee, and all thou dost is to mope and pine.' The key to this difficult passage is right understanding of (1) δύσερως, not 'perdite amans,' as most translate, but, as the Scholiast explains, οὐκ εἰδὼς ἐρᾶν: cf. δύσθυμος. (2) τάκεται ὀφθαλμῶς = 'you pine and hold aloof from the pleasure you might have, because you are too mawkish or prudish to go and enjoy yourself,' i.e. here you are in love, the girl is seeking you, and for a silly vow you waste your life away instead of taking the good things offered.

δὲ τε joins the sentence closely to the preceding, so that here τί τὸ . . . δέ δέ τε is equivalent to the Attic τί σὺ μὲν τῇκει ἡ δὲ κόρη . . . φορεῖται cf. xxiv. 38; xv. 120; *Odys.* vi. 108 βεῖα τ' ἀργινύτῃ πέλεται, καλαὶ δέ τε πᾶσαι. The ordinary punctuation of these lines would make δέ τε couple two sentences of dissimilar form contrary to the right use of the particles.

85. ζάτειο: an Aeolic form = ζατούσα. The interposition of the refrain verse adds to the emphasis of the word.

86. αἰπόλῳ ἀνδρὶ: cf. vi. 7; Longus, iii. 18 ἀγροίκος καὶ αἰπόλος. The word is used contemptuously.

88. ἔγεντο, 'that he was not born.' *Odys.* viii. 311 οὐνεκ' ἔγωγε ἡπιδανὸς γενόμεν. This syncopated form occurs first in Hesiod; then frequently.

92. ἀλλὰ τὸν αὐτῷ. 'But continued on his bitter way of love, and continued thereon to the end of fate—begin ye Muses—but Aphrodite came.'

αὐτῷ (not αὐτῷ) according to the Epic use. Monro, *Hom. Gram.* § 252; Tyrtaeus, x. 3 τὴν αὐτοῦ προλιπόντα πόλιν.

93. ἄνω: note the tense. It is not finished but 'journeyed along'; cf. *A. Pal.* vii. 316 ἡ μὴ τὴν ἀνύσεις τελέσαις ὁδόν.

καί: Herod. i. 124 ποίει ταῦτα, καὶ ποίει κατὰ τάχος.

95. γε μάν: strongly adversative. 'But ere he reached the end Aphrodite also came, smiling with kindly heart, hiding her smile, but feigning dire wrath.' Much unnecessary trouble has been caused here by a misunderstanding of the situation. Venus has tormented Daphnis rather in jest than earnest of revenge; she makes pretence of anger and is in heart kind to

him and would save him from destruction if only he will confess his love (cf. 139). *ἄδεῖα* is therefore not 'glad at Daphnis' plight,' but 'kind' as in Soph. O. T. 82. For *λάθρα* cf. Soph. *Philoct.* 1272 *πιστός, ἀτηρὸς λάθρα*. *ἀνέχουσα* not 'restraining' as most editors translate, ruining the sense, but 'keeping up'; cf. Eurip. *Medea* 482. With the whole cf. Nonnus, *Dion.* xxxiv. 303 *εἶχε νόον γελῶντα, χόλον δ' ἀνέφηνε προσώπῳ*. In 95 *ἄδεῖα* is to be construed closely with *γελῶντα*: cf. Pindar, *Pyth.* viii. 12 *τραχεῖα ὑπαντιάφαισα* and Aesch. *Eumenid.* 223 *πράσσουσαν ἡσυχαιτέραν* as if it were an adverb. To construe δ *Κύπρις ἄδεῖα καὶ γελῶντα* is unnatural.

97. *κατεῖχεο*, 'vowed.' *λυγξεῖν*: a metaphor from wrestling; cf. Lucian, i. 249 *τοὺς μὲν ἄλλους θεοὺς κατηγορίῳ ἅπαντας*.

101. *νεμεσσοτά*: probably 'vengeful.' In Homer of persons = 'revered.'

102. 'Sith thou dost mark that all my suns are set,  
Daphnis shall be a bane to Love even in death.'

Daphnis feels that the struggle is over for him, and that death is the price of his resistance. He takes Venus' words in l. 98 as spoken in earnest; hence his bitter cry against her cruelty, and vow of further battle.

*δεδύκειν*: infin. from *δεδύκω* cf. 63. For the metaphor cf. Livy, xxxix. 26 'elatus deinde ira adiecit, "nondum omnium dierum solem occidisse."'

105 sqq. *ὃ λέγεται*. 'Where the *herdsman* is said to have won Cypria, get thee to Ida, get thee to Anchises; there are pleasant spots enough; Adonis too is ripe for thy love, for he too is a *herdsman* and hunts the beasts of the field. Then hie thee and stand before Diomedes and say, I have conquered the *herdsman*, Daphnis; fight thou with me.' The italicized words give the key to the sense. Venus has, thinks Daphnis, boasted of her unbroken victories. He retorts in bitter scorn, 'Thy victories have been gained over poor shepherd folk in soft places—over Anchises, Adonis, Daphnis; but remember that thou art not invincible, but fled from Diomedes. Go then and win thy easy triumphs; then in the strength of them challenge a stronger foe on the battlefield and be disgraced, and boast no more.'

There are many difficulties in the detail of the lines; in line 106 *τηνεί δρῦς, ὥδε κύπειρος* (the MS. reading) gives a pointless antithesis. In the parallel passage v. 45 *τουτέϊ δρῦς, ὥδε κύπειρος* the two together form a pleasant spot. There is no comparison of the merits of the two. As therefore *τηνεί* appears here in place of *τουτέϊ* of v. 45 it is probable that *ὥδε* has wrongly displaced the real word. I have accordingly substituted *ἐνθα*. This is supported by a passage in Plutarch, *Quaest. Nat.* 36, quoted in Ahrens' edition.

l. 107 is probably merely interpolated from *Id.* v. *loc. cit.* So arranged the text will fall into pairs of verses, divided by the refrain.

l. 110 is rejected by many editors, but without need. It is partly repeated from v. 107, but such partial repetitions are common in Theocritus.

In l. 112 *αὐθις* = not 'a second time,' but 'after that'; cf.

Demosth. *Phil.* i. 13 μετὰ ταῦτα Πύθων, πάλιν Ποτεΐδαιαν, Μεθώνην αὖθις: Soph. *O. T.* 1403. See further *Class. Review*, July, 1896.

115. Θῶες: the lengthening of the syllable is justified by the pause and stress of the verse, cf. viii. 65; vi. 22, &c. With this farewell of Daphnis cf. Soph. *Phil.* 936-939:

ὦ λιμένες, ὦ προβλήτες, ὦ ξυνουσίαι  
θηρῶν ὀρείων, ὦ καταρρώγες πέτραι,  
ὑμῖν τὰδ', οὐ γὰρ ἄλλον οἶδ' ὅτ' αὖ λέγω,  
ἀνακλαίομαι παροῦσι τοῖς εὐαθέσιν,

and *ib.* 1453.

118. Θύμβριδος. The spelling is uncertain in the MSS. both here and in Servius on *Aen.* iii. 500 who mentions this as 'fossam circa Syracusas' (k has θύβριδος, p θύβριδος, Serv. *loc. cit.* Thibrin or Ybrin). It is doubtful whether Servius' description of the place as 'fossa' is correct. The context does not favour it, but points rather to a well-watered valley. Whatever it was it seems to take its name from Apollo Thymbraeus.

120. Daphnis in these two lines merely proclaims himself aloud to the Nature to which he has bidden farewell. The couplet is not a sepulchral inscription as is Vergil's adaptation, *Ecl.* v. 43, for if so to whom would Daphnis commend the duty of writing the epitaph? He has refused communication with his fellow men.

123 *sqq.* Daphnis calls finally on Pan, the herdsmen's god, and delivers to him his shepherd's pipe.

Λυκαῖω: Mount Lycæus in south-west Arcadia, on the boundaries of Elis.

τύ γε. The pronoun is used thus in either of two alternative clauses, without special emphasis; cf. Herod. ii. 173 λάθοι ἂν ἦτοι μανείς ἢ δ' γε ἀπόπληκτος γενόμενος. Conversely in first clause, *Odyss.* iv. 821; in both, *Odyss.* viii. 488.

ἐνθ' = ἐνθε = ἐλθέ.

125. 'Ελίκας, 'and leave the tomb of Helice and the high cairn of Arcas.' Arcas was son of Callisto, translated to the heavens, and made into the constellation 'Ελίκη (The Bear). Callisto was daughter of Lycaon. Λυκαονίδας therefore = 'grandson of Lycaon,' not 'son of.' These tombs are described by Pausanias viii. 35 τάφος Καλλιστοῦς χῶμα γῆς ὑψηλόν, δένδρα ἔχον πολλά: cf. viii. 9. 2 πρὸς δὲ τῆς Ἥρης βωμῶ καὶ Ἀρκάδος τάφος τοῦ Καλλιστοῦς ἐστί. Meineke maintains that the name Helice is only used when the constellation is meant. If it were necessary to find two instances of every usage in Greek a parallel might be quoted from Callim. i. 41 νίανοι Λυκαονίης ἀρκτοιο.

129. ἐκ κηρῶ: join with μέλιπνον: honey sweet with its fragrant wax.

ἐλκτάν has gerundival force; 'that can be moved across the lip,' not 'curved to fit round the lip.' See Jebb, Appendix to *Oed. Tyr.* p. 298; cf. γνατός, ρηκτός, &c., Monro, *Hom. Gr.* § 246. 2.

130. Αἰδαν: one of the few instances of a neglect of the 'rule' of the bucolic caesura in the pastoral idylls. The effect is to give the line a sudden heavy cadence, suited to the sense.

132. Daphnis is dead; let all nature change and go awry to show his loss. Conington (on *Ecl.* iii. 89) is hardly right in regarding the lines as a *curse* invoked by Daphnis.

134. ἐναλλα, 'and let all change'; cf. Ovid. *Trist.* i. 8. 5 'Omnia naturae praepostera legibus ibunt.' Vergil seems to have mistranslated the line: *Ecl.* viii. 58 'omnia vel medium fiant mare,' taking ἐναλλα as = ἐνάλια. The line is however of doubtful authenticity. It breaks the here regular arrangement of four-line strophes; and among the specified changes the general πάντα ἐναλλα is weak.

135. ἄλκοι, 'worry.' Herod. i. 140 ἐλκυσθῆναι ὑπὸ κυνῶν: cf. the proverb δ νεβρός τὸν λέοντα, Lucian, *Dial. Mort.* viii. 1.

136. κῆξ ὀρέων, 'and let the owls cry to the nightingales upon the hills,' i.e. cry in rivalry.

140. ἔβα ῥόον, 'went down to the stream of death.' ῥόον is accus. of motion to; cf. xiii. 29; xxv. 141.

141. A favourite form of 'closing line' in Theocritus, divided into two rhythmic parts, balanced, and antithetical; see *Introd.*, and cf. i. 126; xv. 86; xiii. 7, &c.

145. ἐς ὕστερον . . . ᾄσω: an echo of the ending of the Homeric hymns; e.g. *h. Demet.* 495 αὐτὰρ ἐγὼ καὶ σείω καὶ ἀλλης μῆσομ' ἀοιδῆς.

147. ἀπ' Αἰγίῳ ἰσχυάδα, 'figs from Aegilus.' For construction cf. xxiv. 111; ix. 34; Aesch. *Eumenid.* 183; Arist. *Acharn.* 146 ἀλλὰντας ἐξ Ἀπατουρίων: ib. 192 πρεσβέων ἐς τὰς πόλεις.

Αἰγίῳ. Theocritus probably means Aegilia in Attica, where figs of special excellence were grown, and calls the place by the name of its eponymous hero Aegilus (Hiller).

150. Ὠρᾶν. The Hours are the givers of all beauty and fragrance, cf. xv. 104; cf. a fragment of the Cypria quoted by Athenaeus (xv. 682 d)

εἴματα μὲν χροὺ ἔστο τὰ οἱ Χάριτές τε καὶ Ὠραι  
ποίησαν καὶ ἔβαψαν ἐν ἀνθεσιν εἰρινοῖσιν,  
οἷα φέρονσ' ὦραι, κ.τ.λ.:

Pindar, *Nem.* viii. 1.

151. Κισσαίθα: name of a goat.

αἱ χίμαιραι. The article with the nom. plural is not uncommon in place of vocative; cf. v. 100; Arist. *Clouds* 601. With singular, iv. 45, note. So in Shakespeare:

'The jewels of our father, with washed eyes  
Cordelia leaves you.'—*King Lear*, i. 1. 263.

## II.

I have discussed the literary aspects of this poem in the *Introduction*, p. 32.

Vergil imitates it in the eighth eclogue, but with singular lack of taste makes of it merely an 'amoebean exercise' put into the mouth of a shepherd, Alphesiboeus, thereby destroying all the pathos of the original! Horace (*Epode* 5) has a few

verbal resemblances, but the spirit of his work is utterly different, as presumably was that of Sophron's mime, from which Theocritus is said by the Scholiast to have borrowed the form of the poem.

Nearer to Simaetha in the pathos of loneliness, than any previous creation of Greek literature, is the nameless speaker in Mr. Grenfell's 'Erotic Fragment.' Cf. the following fragments: *ὁδὸν μ' ἔχει δταν ἀναμνησθῶ ὥς με κατεφίλει ἐπιβούλως μέλλων με καταλιμπάνειν . . . ἄστρο φίλα καὶ συνερῶσα πότνια νύξ μοι παράπεμψον ἔτι με νῦν πρὸς δν ἡ Κύπρις ἐγδοτον ἄγει με καὶ ὁ πολὺς ἔρως παραλαβάν' συνοδηγὸν ἔχω τὸ πολὺ πῦρ τὸ ἐν τῇ ψυχῇ μου καυόμενον . . .* Nearer still in spirit is a modern Greek *lōse* chant which Mr. Andrew Lang quotes (Intr. to Trans. p. xvi): 'Bright golden Moon that now art near thy setting, go thou and salute my lover, that stole my love and kissed me, and said, "never will I leave thee." And lo, he has left me like a field reaped and gleaned, like a church where no man comes to pray; like a city desolate. Therefore I would curse him, and yet again my heart fails me for tenderness. Nay even so I will lay my curse upon him, and let God do even as he will, with my pain and with my crying, with my flame and mine imprecations.'

The date of the idyll is before 264, as is to be gathered from line 115. The Philinos there mentioned is no doubt Philinos of Cos, winner of the Stadium at Olympia in 264, 260. From the manner in which Philinos is spoken of it is obvious that he had not attained pan-Hellenic fame (cf. Wilamowitz-Moellendorf, *Aratos von Kos*, p. 184).

From this and from the mention of the *Myndian* Delphis, i.e. from Mynda in Caria, the scene of the idyll is determined as Coan.

1. δάφναι: see on l. 11.

*Thestylis*. The writer of the Greek argument says that Theocritus τὴν Θεστυλίδα ἀπειροκάλως ἐκ τῶν Σώφρονος μετήνεγκε Μίμων, apparently meaning that while in Sophron there was dialogue between women in Theocritus *Thestylis* is a mute, and that this is ἀπειρόκαλον (see Jahn. *Hermes* 2). The literary criticisms of the Scholiasts are not as a rule very acute; this one is no exception. *Thestylis* is needed to make the opening of the poem more than idle talk; what place there could be for speech on her part let the Scholiast see.

2. τῶν κελῆβαν. The cauldron in which the magic brew was made; cf. *Macbeth*, iv. 1. 11.

φοινικῆφ. Crimson was especially associated with magical rites; cf. Lysias, vi. 52 καὶ ἐπὶ τούτοις ἱέρειαι καὶ ἱερεῖς στάντες κατηράσαντο πρὸς ἐσπέραν καὶ φοινικίδας ἀνέσεισαν κατὰ τὸ νόμιμον τὸ παλαιὸν καὶ ἀρχαῖον.

οἶδς ἄνωφ: fine wool (the original Homeric sense, *Iliad* xiii. 599; of linen, *Iliad* ix. 661; contra, Theocr. xiii. 27).

3. τὸν ἐμὸν βαρὺν εὖντρα φίλον . . . ἄνδρα, 'my cruel sweet lover.' The pathos is spoilt by making φίλον predicate; cf. Eurip. *Phoeniss*. 1446 φίλος γὰρ ἐχθρὸς ἐγένετ', ἀλλ' ὅμως φίλος: and Catullus' 'Odi et amo.'

ὥς, 'since,' not 'in order that'; cf. l. 9 note.

καταθύσομαι: cf. ll. 10, 159. There is no variant in the MSS., and on l. 159 Schol. k has καταδήσω φησὶν αὐτὸν τοῖς φαρμάκοις (a clear proof that he did not read καταδήσω). καταδήσομαι is generally read in all three places from a 'restoration' of the Scholiast here by Toup — falsely. καταδέω is the usual word for 'binding by magic' (cf. κατάδεσμος, κατάδεσις), and would never be changed to the unusual καταθύσθαι. The word must = ἐκ θυῶν καταμαγεύειν, 'charm by fire magic,' and is supported by Aesch. *Eumenid.* 328:

ἐπὶ δὲ τῷ τεθυμένῳ  
τόδε μέλος . . .  
ὕμνος ἐξ Ἑρνέων  
δέσμιος φρενῶν.

4. δωδεκαταῖος ἀφ' ᾧ τάλας. The twelfth day is frequently mentioned as critical; *Odys.* ii. 374, iii. 391; *Ap. Rhod.* i. 1079. Tr., 'Who hath not been near me, for twelve days since'; cf. l. 157. The full construction would be δὲ μοι οὐδέποθ' ἵκει — δωδεκαταῖος (ἔστιν) ἀφ' ᾧ ἵκει. In l. 157 νῦν δὲ τέ νιν οὐδέποθ' εἶδον — δωδεκαταῖος (ἔστιν) ἀφ' ᾧ τέ εἶδον. For ἀφ' οὗ added to these adjectives in -αῖος, cf. Xen. *Hellen.* v. 3. 19 ἐβδομαῖος ἀφ' οὗ ἔκαμην ἐτελεύτησε: Lucian, *Halcyon* 5 τὰ πεμπταῖα ἐκ γενετῆς βρέφη. 'Time since which' is constantly expressed in Greek by a parenthetical πολλὸς χρόνος ἐξ οὗ, cf. Isocrates, 91 δ' οὗτοι γὰρ ἄρχοντες τῶν Ἑλλήνων οὐ πολλὸς χρόνος ἐξ οὗ κατὰ γῆν καὶ κατὰ θάλασσαν: Soph. *Ajax* 600 (Lobeck, *ad loc.*). Here that form of expression is *personalized*; Eurip. *I. T.* (e conj. Heath):

χρόνιοι γὰρ ἤκουσ' οἷδ' ἐπεὶ βαίμους θεᾶς  
Ἑλληνικαῖσιν ἐξεφονίχθη μοαῖς.

For τάλας see Ahrens, *Dial.* ii. 174.

5. ἱοαί. The plural *masculine* is used by a woman referring to herself. Eurip. *Androm.* 357:

ἰκόντες οὐκ ἄκοντες, οὐδὲ βώμιοι  
πίτνοντες αὐτοὶ τὴν δίκην ὑφέρομεν.

6. θύρας. The -ας (Doric acc. plural) is lengthened in arsis cf. viii. 65, vii. 104. The plural would not be used in Classical Greek of a house door; but cf. Lucian, *Dial. Mort.* ix. 2. (Cobet reads θύραν.)

ἀνάστος, emphatic by its position, and almost amounting to a curse. Cf. the Homeric νήπιος . . . σχέτλιοι: *Ap. Rhod.* i. 1303:

εἰ μὴ Θρηκίκιο δῶν υἱὲς Βορέας  
... ἐρητύεσκον ἔπεσσιν  
σχέτλιοι· ἧ τέ σφιν στυγερῇ τίσις ἔπλετ' ὀπίσσω.

7. See on iv. 6; cf. xiii. 168 and Demosth. *De Fals. Leg.* § 21 εἶπε δὲ τοιοῦτους λόγους ὥσθ' ἅπαντας ἐμὰς λαβὰν ᾗχετο, 'he carried you away with him.'

9. ὥς νιν ἴδω, καὶ μέμφομαι. μέμφομαι is parallel with βαστεύμαι: it cannot be taken as dependent on ὥς, 'in order

that I may blame,' since there is no instance of *ὥς* with the fut. ind. in a purely *final-adverbial*-sentence. The apparent instances are all to be taken as noun clauses (as *ὥπως* and fut. indic.) dependent on the main verb. Lucian, *Βίων Πράσις* 1 κοσμήσας ὥς φανούνται: Lysias, *xx.* 23 *παρεσκεύασαν ὥς ἂν εἴημεν*: Arist. *Frogs* 1121:

καὶ μὴν ἐπ' αὐτοὺς τοὺς προλόγους σου τρέφομαι  
ὥπως . . . βασανιῶ.

In all there is expressed or implied a notion of 'striving' or 'precaution' (see Sonnenschein, *Syntax*, 369 a, and additional examples in Liddell and Scott, *ὥπως*, B. 2. b).

10. *ἐκ θυέων*, will enchant him by fire magic; Ap. Rhod. iii. 845. *ἐκ* expresses the source of the spell, and is more graphic than would be the dative (of instrument). Soph. O. C. 848:

οὐκουν ποτ' ἐκ τούτων γε μὴ σκήπτρουν ἔτι  
δοιοιρήσεις.

11. *ποταείσομαι ἄσυχᾳ, δαῖμον*: altered by Kiessling and subsequent editors to *ἄσυχῃ δαίμον*. But the sense is not 'submissa voce tibi, Luna, dolores meos conquerar' (Meineke); but 'I will sing my invocation in a hushed voice of awe.'

Nor has *δαῖμον* been rightly understood. Simaetha is not addressing the moon as the peaceful goddess of night but the daemon of magic; the counterpart in heaven of Hecate in hell. Lines 14-16 are this very incantation addressed to the 'diva triformis,' Hecate. Cf. Lucian, *Νεκρομαντ.* 465 *βῆσιν τινα μακρὰν ἐπιλέγων ἦν οὐ σφόδρα κατήκονον* ἐπίτροχον γάρ τι καὶ ἄσαφες ἐφθέγγετο πλὴν ἐφίκει γέ τινας ἐπικαλεῖσθαι δαίμονας: ib. 466 *τὴν ἐπιδὴν ἐκέκινῃ ὑποτονθορύσας*: cf. ib. 469.

In the magic formulae preserved to us we have constant invocations of the *νεκυδαῖμον*, 'demon of the dead' (Brit. Mus. Papyrus XLVI) *νεκυδαῖμον ὅστις εἰ, παραδίδομι σοὶ τὸν δαίνα ὥπως μὴ ποιήσῃ τὸ δαίνα πρᾶγμα*: Paris Pap. Z. 1496 (see E. Kuhnert, *Rhein. Mus.* 1894, p. 37) *ὀρκίζω σε νεκυδαῖμον κατάδησον τὴν δαίνα φιλοῦσαν, ἐρῶσαν*.

#### *The Magic Ceremonial of Id. II.*

Throughout the first part of the poem Theocritus reproduces accurately the rites and symbolism of the two branches of 'Fire magic' and 'Philtro-Witchcraft' (classed generally in l. 1 under (a) *δάφνα*, (b) *φίλτρα*).

(1) In 'fire magic' some quickly burning substance (*ἄλφита*, 18; *δάφνα*, 23; *κηρός*, 28; *πίτυρα*, 33) or some relic (*κράσπεδον*, 53) was taken as a symbol of the object of the charm, and consumed in the fire while a charm or curse was pronounced, that as the symbol consumed so might the person consume (see ll. 21, 26, 31). So the Paris Pap. Z. 1496 foll. gives a form of charm to be used with *ζμύρνα*—myrrh—and fire. Ἀγωγή ἐπὶ ζμύρνης ἐπιθυομένης . . . πέμπω σε πρὸς τὴν δαίνα τῆς δαίνα . . . ἵνα μοι ἄγῃς αὐτὴν . . . εἰ κοιμάται μὴ κοιμάσθω ἀλλ' ἐμὲ μόνον τὸν δαίνα κατὰ

νοῦν ἐχέτω, ἐμοῦ μόνον ἐπιθυμεῖται, ἐμὲ μόνον στεργέτω (cf. Theocr. ii. 44-46) ἐξορκίζω σε ζυῖρνα κατὰ τῶν τριῶν ὀνομάτων ἀνόχω ἀβράσας τρω—ὡς ἐγὼ σε κατακάω καὶ δυνατὴ εἰ οὕτω ἦς φιλῶ κατακάωσον τὸν ἐγκέφαλον (ll. 26, 29) ἔκκαυσον καὶ ἔκστρεψον αὐτῆς τὰ σπλάγχνα, ἔκστασον αὐτῆς τὸ αἷμα ἕως ἂν ἔλθῃ πρὸς ἐμέ. Or an old German charm: 'Schrieb auff ein weyss glas dyse wartt . . . und leg das glas zu dem feure, und sprich dise wartt: Als hayss das glas ist als hayss sy der N nach mir' (quoted by Kuhnert *loc. cit.*).

The object burned might be made into a rough image of the person, but there was no need for this. Althaea wrought the doom of Meleager by burning a log of wood identified with him.

καὶ τε δαυδαλέας  
ἐκ λάρνακος ὠκύμορον  
φιτρὸν ἀγκλαύσασα· τὸν δὲ  
μοῖρ' ἐπέκλωσεν τότε  
ζῶας δρον ἀμετέρας ἔμμεν.—Bacchyl. v. 140.

(2) Charms without fire were (1) potions (l. 58); (2) spells wrought by herbs possessing occult virtues (θρόνα, 59: ἱππομανές, 48), or by representative objects acting by sympathy, Brit. Mus. Papyrus XLVI = Cambr. Antiq. Soc. Publication, ii. § 3 παραδὸς τὸν κλέπτην τὸν κλέψαντά τι· ὅσον κρούει τὸ οὐάτιον (a rough drawing) σφύρη ταύτη ὃ τοῦ κλέπτου ὀφθαλμὸς καὶ φλεγμαινέσθω ἀχρι οὗ ἂν αὐτὸν μηνύσῃ: cf. the use of the ρόμβος, Theocr. ii. 30.

14. Cf. Ap. Rhod. iii. 1210 Βριμὼ κυκλήσκειν Ἑκάτην ἑπαργὸν δέδλων: cf. *ib.* 860.

15. 'Making these spells as potent as those of Circe'; brachylogical comparison. Herod. ii. 134 πυραμίδα δὲ οὗτος ἀπελίπετο πολλὰ καὶ λάττω τοῦ πατρὸς.

16. *Perimedeē*: Propert. ii. 4. 18 (if reading there is sound) 'Perimedeae gramina cocta manus.' Apparently the same as Agamede of *Iliad* xi. 740:

ξανθὴν Ἀγαμήδην  
ἣ τόσα φάρμακα ἤδη ὅσα τρέφει εὐρεία χθών.

17. Ἵνυξ: the 'wryneck,' which was bound by the sorceress to a wheel, and spun rapidly in one direction (αἱ ταῖς φαρμακίαις γυναῖξιν προσφιλεῖς Ἵνυγες, Dionys. *Paraph. de Avibus*, i. 23); then used of the wheel itself, *A. Pal.* v. 204 (Asclepiades?)

Ἵνυξ ἡ Νικοῦς, ἣ καὶ διαπόντιον ἔλκειν  
ἄνδρα, καὶ ἐκ θαλάμων παῖδας ἐπισταμένη,  
πορφυρέης ἁμνοῦ μαλακῇ τριχὶ μέσσα δεθεῖσα  
τῆς Λαρισαίης ξείνια φαρμακίδος.

Lastly of any charm, Pind. *Ol.* iv. 35; Verg. *Ecl.* viii. 68 rather tamely 'ducite ab urbe domum, mea carmina, ducite Daphnim.'

18. ἄλφιστα . . . τάκεται. Here begins the use of the fire magic. τάκεται is rather strange with ἄλφιστα, but cf. Hesiod, *Theog.* 867 ὡς ἄρα τήκετο γαῖα σέλας πυρὸς αἰθομένοιο: cf. 861 καίετο



γαῖα (*κείραι* is given as v. l. in Scholiast, but is probably a mere gloss: *τύφεται*, Meineke, Frit. Hill.).

19. 'Whither are thy wits flown'; cf. xi. 72; Arist. *Ecol.* 156 *τάλαιρα, τοῦ τὸν νοῦν ἔχεις*;

20. *ἦ ῥά γέ . . . τέτυγμαι*; a question suits the context better than an (aside) statement; but *ἦ ῥά γέ τοι* (MS.) is not used in interrogations.

τίν = σοί.

*ἐπίχαρμα*: (an object of) scorn; cf. xii. 11, note.

21. *πάσσο' ἄμα*, not *πάσσο', ἄμα καί*: cf. *A. Pal.* vi. 202 *ζῆνεν τοι δμοῦ καὶ τόνδε κύπασσιν*.

*τὰ Δέλφιδος ὀστία*. The meal is taken as a symbolical representation of Delphis, as the laurel and wax in 23, 28.

23. Verg. *Ecl.* viii. 83. For the chiasmus cf. v. 145. *ἐπὶ Δέλφιδι*, 'against Delphis'; cf. xxii. 134, 142; Propert. ii. 28, 35:

'Deficiunt magico torti sub carmine rhombi,  
Et tacet extincto laurus adusta foco.'

24. *λακεῖ μέγα*, 'crackles loud.'

*καπυρίσασα = καταπυρίσασα*: intransitive 'catching fire.'

25. *οὐδὲ . . . εἰδομες*. There is no stumbling-block in the use of the aorist here; 'the laurel burnt so quickly that we saw not even the ashes.'

26. *σάρκ' ἀμαθύνει*: 'so may Delphis waste his body in the flame (of love).' For the active form of expression cf. xxiv. 124; xv. 85, note.

28. *κηρόν*: not necessarily an image of Delphis in wax, as Horace, *Ep.* xvii. 76 'cereas imagines'; Ovid, *Heroid.* vi. 91 'Devovet absentes simulacraque cerea fingit.'

*σύν δαίμονι*, 'with the aid of the daemon'; *vid. supra* on ll. 11, 14. For *σύν* cf. vii. 12; *Iliad* xi. 792 *τίς δ' οἷδ' εἰ κέν οἱ σὺν δαίμονι θυμὸν ὀρίναις*, 'whether you would with the favour of God.'

30. *ρόμβος δ' ἡλκεος*: see note on l. 17; Horace, *Ep.* xvii. 7 'retro solve turbinem'; Ovid, *Fasti* ii. 575 'tum cantata ligat cum fusco licia rhombo' (Fritzsche).

30. *ἐξ Ἀφροδίτας*: cf. vii. 112; vii. 55 *ὀπτεύμενον ἐξ Ἀφροδίτας*. The preposition here expresses the agent, as in l. 7 the means.

33. *πίτυρα*, 'bran' is mentioned as used in mystic rights, though differently to this ceremonial, Demosth. *De Cor.* § 313. *θυσά*, not 'sacrifice' but 'burn'; cf. Excursus on l. 11 (first extract). The sense of the passage is well given by Wuestemann, 'furfures in ignem coniciam ut ad me revocem illum, te adiuvante, Hecate; tu enim firmissimum quodvis movere possis.'

*τὸν ἐν Ἀἶδα κινήσεις ἀδάμαντα*: *ἐν Ἀἶδα*, cf. i. 103. The dative *ᾗδᾳ* has no good MS. authority.

*κινήσεις* (κ), 'thou could'st move.' The bare optative to express possibility in a main clause is common enough in Homer and all but Attic Greek; cf. *Odys.* iii. 231 *βεία θεός γ' ἐθέλων καὶ τηλόθεν ἄνδρα σάωσαι*: Ap. Rhod. i. 767 *δ καὶ θεῶν ἐπ' ἐλπίδι θηήσαιο*, *vid.* Index, s. v. Optative.

*τὸν ἐν Ἀἶδα* was altered to *ἀναιδῇ* by Taylor, whom most

of the modern editors follow. MSS., Scholia, and sense are against this.

τὸν ἐν Ἄϊδα δέδμαντα = the adamant in hell = the gates of hell; cf. Propert. v. 11. 4 'non exorato stant adamante viae'; Verg. *Aen.* vi. 552; Ovid, *Metam.* iv. 452 'carceris ante fores clausas adamante'; cf. v. 160. These are appropriately mentioned as yielding to the power of Hecate, queen of hell. Cf. also Lucian, *Νεκρομαντ.* 6 ἤκουον δὲ αὐτοῖς (the Zoroastrians) ἐπιδραῖς τε καὶ τελεταῖς τισὶ ἀνοίγειν τοῦ Ἄϊδου τὰς πύλας.

34. εἰ τί περ: cf. vii. 4.

35, 36. A sign that the invocation is answered is given by the barking of the dogs through the town; 'the goddess is at the cross-roads: sound the brass cymbal quickly.'

ἀνὰ πτόλιν, 'up through the town'; one dog starts barking, and the rest take it up in turn. κατὰ πτόλιν would = about the town.

ἄχα is not used elsewhere with an accusative of the thing struck (a cognate acc. of the sound made is common enough with all verbs of the kind, e.g. Soph. *Trach.* 871), but cf. Pind. *Ol.* x. 93:

δείδετο δὲ πᾶν τέμενος τερπναῖσι  
θαλίαις.

The custom of striking gongs, &c. at eclipses still prevails as in ancient times (Tacitus, *Annals* i. 28); at Athens this tom-tom music was used in connexion with the rites of Persephone.

39, 40. *Vid.* *Intro.* The lines express beautifully the contrast between the calm of sea and air, and the wild unrest of the girl's heart; cf. Tennyson, *In Mem.* xi:

'Calm and deep peace in this wide air,  
These leaves that redden to the fall;  
And in my heart, if calm at all,  
If any calm, a calm despair.'

And in Greek where such contrasts are rare (though there is no lack of deep felt descriptions of nature's moods, Alcman 60, Aesch. *Agam.* 565) read Simonides' *Danae* (fr. 37, Bergk); cf. Statius, *Silo.* v. 4; Verg. *Aen.* iv. 522.

40. ἐπὶ τήνῃ: cf. x. 31.

43. ἐς . . . τρίς: i. 25, note. A triple call was used in all ritual, Verg. *Ecl.* viii. 76; Pind. *Pyth.* iv. 109 ἐς τρίς αὐδάσαισα. Dia = Naxos. The magic is here exchanged for prayer and curse.

45. τόσσον ἔχει λάθας: sc. αὐτόν. Greek says: ἔχει με ὕπνος φλυαρία (Plato, *Rep.* 336 c), ἔρω (Pind. *Isth.* viii. 64, &c.); so Latin 'quae te dementia cepit?'

46. A different form of the legend, *Odys.* xi. 321. Catullus (64) agrees with Theocritus. λάθας . . . λαοθῆμεν. Theocritus is fond of expressing his comparisons thus with the same or analogous words in both clauses, i. 23; ii. 28, 108, 114; vii. 97; x. 2; v. 52, &c.

48. ἱππομανές. It is not clear whether Simaetha here makes any use of this philtre or merely refers to its power. It is

rather tempting to transpose the stanza with the next, in order to bring the *ἱππομανές* into connexion with the *θρόνα* of l. 59. The change from *φίλτροκαταδεσμός* here to fire magic again in 53, and again to philtres in 58, is awkward.

51. *μυινομένῃς ἑκάλες*: cf. Ap. Rhod. i. 634 *Θυιάσιν ὠμοβόροις ἑκάλει*.

*Λιπαράς*: Ovid, *Heroid.* xvi. 149 'nitida'; ib. xix. 11 'uncta palaestra' (Renies).

53. Verg. *Ecl.* viii. 91; Lucian, *Dial. Meret.* iv. § 5 *ταύτας (τὰς κρηπίδας αὐτοῦ) κρεμάσασα ἐκ πατάλου ὑποθυμῇ τῷ θεῷ, πάττουσα καὶ τῶν ἄλῶν ἐπὶ τὸ πῦρ. λέγει δὲ ἀμφοῖν τὰ ὀνόματα καὶ τὸ ἐκείνου καὶ τὸ σόν· εἶτα ἐκ τοῦ κόλπου προκομίσασα ῥόμβον ἐπιστρέφει ἐπὶ τὴν τινα λέγουσα ἐπιτρόχῃ τῇ γλώσσει, βαρβαρικά καὶ φρικτῶδη ὀνόματα*, with the result that the possessor of the shoes forthwith appeared.

58. *ποτὸν κακόν*, 'a deadly draught.' Simaetha overcome by her grief and pain gives way to despair. If he will not come, to-morrow I will make an end of him and all. Then she rouses herself to one more attempt by the power of magic herbs smeared on the doorway; see Legrand, *Étude*, p. 117, note.

59. *δέ*: in clause after vocative; *Iliad* i. 282 *Ἀτρείδῃ, σὺ δὲ παῦε τεδν μένος*; Eurip. *Hecuba* 372. Not in Comedy or Orators (Jelf, p. 134).

*θρόνα*: magic herbs, or a brew prepared therefrom; as *ἄνθεα* for 'honey' in Pseudo-Phocyl. 174:

*μέλισσα  
μυριότρητα κατ' ἄνθεα κηροδομοῦσα*

Cf. Nicander, *Alexiph.* 153:

*ἧ καὶ σιραίοιο πόσιν διπλήθεα τεύχαις  
σὺν δέ τε πηγανόεντας (of rue) ἐνιθρήλειας δράμους  
ὀργάζων (kneading) λίπεῖ ῥοδέῃ θρόνα.*

60. *καθ' ὑπέρτερον*, 'on the upper part of the lintel'; cf. Aratus 497 *καθ' ὑπέρτερα γαίης ἃς ἐτι καὶ νύξ*. MSS. have *καὶ νῦν*, and then insert (except k) *ἐκ θυμῷ δέδεμαι*, δ δέ μεν λόγον οὐδένα ποιεῖ. This line is ungrammatical (*ποιεῖ* should be *ποιεῖται*), and breaks the regularity of the four line verses; it is also nonsense. *καὶ νῦν* must therefore be altered to make a finite clause. Buecheler's *καὶ νύξ*, or Ribbeck's *ἃς ἐτι νύξ ἦ*, or Fritzsche's *καίρος*, are all possible, and might all be supported by Schol. k *ἕως ἐτι ἐνδέχεται καταδεθῆναι αὐτόν. ἀλλ' ἴθι καὶ νῦν*, C. Hartung (? *ῥῆσσε δὲ καὶ νῦν*, ed.) or *ἃς ἐτ' ἐγὼ νῦν*, the sentence breaking off.

*ἃς = ἕως*.

61. *ἐπιφύξοισα*, 'to avert the evil of the spell from yourself'; cf. vii. 127.

64. Thestylis goes away on her errand, and Simaetha tells the story of her love to the still night: how at a sacred procession she had seen Delphis, had loved at once, had won him and lost him. Such monologues are common in the Greek drama; cf. Soph. *Trach.* 1; Eurip. *Androm.* 91 sqq.:

*χώραι νυν ἡμεῖς δ', οἷσπερ ἐγκείμεσθ' ἐτι  
θρήνοισι καὶ γόοισι καὶ δακρύμασι,  
πρὸς αἰθέρ' ἐκτενούμεν.*

Here Simaetha appropriately takes into her confidence the Moon-goddess who had helped her in the working of her spell.

66. ἄμυν, 'to my woe'; but μοι in 65, 'brought on me.'

τῷ Εὐβούλειοι = τῷ Εὐβούλειοι, 'the daughter of Eubulus.'

κανηφόρος = ἄλσος ἐς Ἀρτέμιδος. The occasion was a public festival in honour of Artemis. In the procession to the shrine unmarried girls were chosen as bearers of the sacred baskets (κανᾶ). The passage is made clear by Xen. Ephes. ii. 2 ἦγετο δὲ τῆς Ἀρτέμιδος ἐπιχώριος ἑορτῇ ἀπὸ τῆς πόλεως ἐπὶ τὸ ἱερὸν . . . ἔδει δὲ πομπεύειν πάσας τὰς ἐπιχωρίους παρθένους . . . παρήεσαν δὲ κατὰ στίχον οἱ πομπεύοντες. πρῶτα μὲν τὰ ἱερὰ καὶ δῶδες καὶ κανᾶ καὶ θυμιάματα· ἐπὶ τούτοις ἵπποι καὶ κύνες καὶ σκευὴ κυνηγετικὰ τὰ μὲν πολεμικὰ τὰ δὲ πλείστα πολεμικὰ . . . ἤρχε δὲ τῆς τῶν παρθένων τάξεως Ἀνθεια: cf. Ovid, *Met.* ii. 712.

67. πολλὰ μὲν . . . ἐν δέ; a variant on the usual expression ἄλλα τε . . . καί: cf. Cebes *Tabula*, ἀδ' *init.* πολλὰ μὲν καὶ ἄλλα ἀναθήματα ἐθεωροῦμεν ἀνέκειτο δὲ καὶ πίναξ τις.

τᾷ = Ἀρτέμιδι 'in whose honour.'

68. θηρία: see the extract from Xenoph. Ephes., *supra*. Hartung holds the extraordinary opinion that the beasts were represented in painting.

70. Θευχαρίδα = Θεοχαρίδου.

Θράσσα: probably to be taken as proper name; cf. Herondas, i. 1 θρείσσα ἀράσσει τὴν θύρην τις.

τροφός: not 'my nurse,' but 'Th.'s.'

ἡ μακαρίτις, 'now gone to her rest.' Hiller quotes Aristoph. frag. in Stobaeus, *Flor.* cxxi. 18:

διὰ ταῦτα γὰρ τοι καὶ καλοῦνται μακάριοι  
πᾶς γὰρ λέγει τις, ὁ μακαρίτης οἶχεται.

Cf. Herondas, vi. 55 τούτῳ Πνμαιθίς ἡ μακαρίτις ἐχρήτο. The expression was therefore one in popular use.

72. ἡ μεγάλωντος. A person commenting on his or her own action uses the adjective with the article; cf. iii. 24; ii. 138; Soph. *Antig.* 274; *Oed. Tyr.* 1379.

73, 74. 'How we remember such trifles in such awful moments! the scrap of the book that we have read in a great grief, the taste of that last dish that we have eaten before a duel, or some such supreme meeting and parting.'—Thackeray, *Esmond*.

76. 'And now halfway along the road, at Lycon's gardens, I saw Delphis.'

μέσον clearly means 'midway between home and my destination,' and is further defined by τὰ Λύκωνος: cf. *Odys.* vii. 195:

ὅς . . . μὴ . . . τι μεσσηγὺς γε κακὸν καὶ πῆμα πάθῃσι  
πρὶν γε τὸν ἥς γαίης ἐπιβήμεναι.

(= between here and Ithaca). The adverbial use of μέσον is rare, but occurs Eurip. *Or.* 983. The ellipse of one of the two extremes between which a thing is μέσος is common. Arist. *Aves* 187 ἐν μέσῳ δῆπουθεν ἀήρ ἐστι γῆς: sc. καὶ τοῦ οὐρανοῦ.

77. 'Love at first sight at a religious procession' is part of the stock-in-trade of the New Comedy and the Romancists; cf.

Plautus, *Cist.* i. 1. 91 (Hiller); Herondas, i. 56 Γρύλλος . . . ἰδὼν σε καθόδῳ τῆς Μίσσης ἐκύμηνε τὰ σπλάγχν' ἔρωτι καρδίην ἀνοιστρηθείς : Musaeus, *Hero and Leander*, 42 sqq. : Charito, *Δ.* i (a passage closely modelled on Theocritus) Ἀφροδίτης ἑορτὴ δημοτελής· καὶ σχεδὸν πᾶσαι αἱ γυναῖκες ἀπῆλθον εἰς τὸν νεῶν· τότε δὲ Χαίρειας ἀπὸ τοῦ γυμνασίου ἐβάδιζεν οἰκαδὲ στίλβων ὥσπερ ἀστήρ· ἐπήνθει γὰρ τῷ λαμπρῷ τοῦ προσώπου τὸ ἐρυθρῆμα τῆς παλαιστῆς ὥσπερ ἀργύρεον χρυσοῦς.

80. ἀπὸ belongs to λιπώντων (tnesis) not to γυμνασίοιο.

82. ὥς ἴδον, ὥς ἐμάνην, ὥς μεν, 'I saw, was fascinated, my heart was fired'; the three actions followed one on the other immediately. Note that the second ὥς is not accented, and we are not to translate, 'as I saw so I was fascinated.' The explanation of the construction is doubtful. Similar passages are found—

(1) With ὥς : Theocr. iii. 42 ; *Iliad* xix. 16 ὥς εἶδ' ὥς μιν μᾶλλον ἔδν χόλος : *Ib.* ix. 424 ὥς εἶδ' ὥς ἀνέπαλτο (αἰεὶ ὥς) : *Ib.* xiv. 294 : Mosch. i. 74 : Coluth. 251 ὥς ἴδεν ὥς ἐνόησε. Possibly *Odyss.* xvii. 218 ; Oppian, *Hal.* iv. 97.

(2) ὅσσον : Theocr. iv. 39 ὅσον αἶγες ἐμὴν φίλαι, ὅσον ἀπέσβης, 'dear are my goats, dear thou in death.'

(3) ὅς : Theocr. xv. 25 ὦν ἴδες, ὦν εἶπες ('si sic legendum') : Theognis 169 δν δὲ θεοὶ τιμῶσ' δν καὶ μαμμένεος αἰνεῖ (? *Ib.* 800 ἀλλ' ὅς λῳίος ὅς μὴ πλεόνεσσι μέλοι : Ap. Rhod. iv. 1051 ὄντινα γουνάζοιτο ὅς μιν θαρσύνεσκε).

(4) Latin : ut, Verg. *Ecl.* viii. 41 'ut vidi, ut perii, ut me malus abstulit error!'

(5) *dum* : Catullus, lxii. 45 'dum . . . dum' is usually taken to be 'while,' 'so long,' but wholly unnecessarily. The verb to 'sic virgo' is understood from above, and each 'dum' = while. The reading is conjectural in Anon. ap. Hesych. ἦ μὲν κλέος ἦ δὲ καὶ ἦσθα. The passages are so curiously alike that a single explanation of them all seems to be required. M. Haupt (*Opusc.* ii. 467) took ὅσον . . . ὅσσον in Theocr. iv. 39 as *both demonstrative*, but used by false analogy. This will hardly do for the ὥς examples; certainly not for Vergil's 'ut vidi,' and hardly for the ὅς cases, since the demonstrative use of ὅς is limited to its employment in the *nominative* + μέν or δέ, or preceded by καὶ or οὐδέ, Monro, *Hom. Gram.* 265. The Theognis example (169) will not be explained.

(6) To take all as direct exclamations is impossible in view of the fact that ὅς is not so used, and in view of the sense required.

(7) It remains then to recognize all as *relatives*. Now ὥς ἴδον = when I saw (or as I saw) = the time of seeing (or the manner of seeing). So ὥς ἐμάνην, 'my fascination.' ὅσον αἶγες ἐμὴν φίλαι = how dear my goats are = the dearness of my goats. So ὅσσον ἀπέσβης, 'the dearness of thee.' δν θεοὶ τιμῶσ', 'the man loved of heaven.' ut vidi = 'my seeing,' &c. Put these *noun equivalents* in simple juxtaposition, and we get :

(1) Seeing, madness, fire of love.

(2) The dearness of my goats, the dearness of thee.

(3) The man loved of heaven, the man praised of others.

I.e. the things *identified* are put alongside of one another

abruptly where logically we might have had τὸ ὡς ἴδον ἴσον ἐδύνατο τῷ ὡς ἐμάνη.

83. τὸ . . . κάλλος, 'my colour paled from me.' Not as Seyffert would have it, 'the beauty of the scene swam before my eyes.'

84. ὥς, 'how,' for ὅπως, 'as often,' Isocr. 74 ε οὐκ ἀδελον ὡς ἂν διατεθείεν.

88. ὁμοίως . . . θάψω: cf. Sappho, ii. 14 χλωροτέρα δὲ ποίας ἐμμι, τεθνάκην δ' ὀλίγω 'πιδεύης φαίνομαι: Catullus, lxi. 100 θάψος: Arist. Wasps 1413 γυναῖκι κλητεύειν ἔοικας θαψίην, where the Scholiast quoting Theocritus says ὡχρὸς γὰρ ὁ Χαιρεφῶν καὶ ἡ θάψος τοιαύτη. πολλάκι seems here to lose its temporal meaning; cf. vi. 31; xvii. 41; Meineke, *ad loc.*

89. ἔρρευν = ἔρρεον: cf. Odys. x. 393 τῶν ἐκ μὲν μελέων τρίχες ἔρρεον: Eurip. Medea 1201.

αὐτά: only bones and skin. For the expression cf. Callim. Ep. 30 ὥστέα σοι καὶ μούνον ἐτι τρίχες: *Ib.* vi. 93:

ἐτάκετο μέσφ' ἐπὶ νευράς  
θειλαίφ' ἱνὲς τε καὶ ὥστέα μῶνον ἐλειφθεν.

90. ἐς τίνος: sc. δόμον, cf. xv. 22.

91. ὅστις ἐπῆδεν, 'who knew the use of spells.'

92. ἄλλ' ἤς οὐδὲν ἐλαφρόν, 'sensu transitivo: id quod levat.' Wuestemann: compare Bacchyl. fr. 20:

τί γὰρ ἐλαφρόν ἐτ' ἔστ' ἀπραχθ'  
ὥδ' ὀδυρόμενον δονεῖν  
καρδίαν.

But there the sense must rather be 'what gladness is there' (cf. the use of ἐλαφρός = 'gay spirited,' l. 124). So here, 'there was no gladness found'; and the adjective is no more transitive than κοῦφον in xi. 3.

96. πᾶσαν, 'wholly'; cf. ii. 40, iii. 33.

ὁ Μύνδιος, *vid.* preface to this idyll.

101. κείφ' ἔτι. This use of ἔτι, followed by direct quotation, is an Atticism; cf. Plato, *Protag.* 356 α εἰ γὰρ τις λέγοι ὅτι Ἄλλὰ πόλυ διαφέρει ὦ Σώκρατες.

ὑφαγέο = ὑφηγέο: so εὐκλέα, κράτεσσι, Pindar; τέλεσκον, Callim.; ἤγεο, *A. Pal.* ix. 403; σιτέσκοντο, *Odys.* xxiv. 209, cf. *inh.* l. 107.

103, 104. The rhythm of the lines is to be noted: the quick dactylic lines here—the sense interrupted by the refrain—then the heavier cadence of the next stanza.

106. The lines recall Sappho, fr. 2:

ὡς γὰρ εὖιδον βροχέως σε, φώνας  
οὐδὲν ἔτ' εἴκει  
ἀλλὰ καμ μὲν γλῶσσα ξαγε λέπτον δ'  
αὐτίκα χροῦ πῦρ ὑπαδεδρόμακεν,  
ὕππাতেσσι δ' οὐδὲν ὀρημ', ἐπιρρόμ-  
βεισι δ' ἄκουαι.  
ἀ δέ μ' ἴδρας καυχέται τρόμος δὲ  
πᾶσαν ἀγρει.

Cf. Theognis, 1017 :

αὐτίκα μοι κατὰ μὲν χροίην βέει ἄσπετος ἰδρῶς  
πτοιῶμαι δ' ἐσορῶν ἄνθος δμηλικίης.

Persius, *Sat.* ii. 53 :

'Si dona feram sudes et pectore laevo  
Excutiat guttas laetari praetrepidum cor.'

110. ἐπάγην, 'torpui'; δαγύς, 'a doll.'

112. ὤστοργος (ὁ ἄστοργος), 'he who loved me not. Simaetha applies the term to Delphis, not because he has now deserted her, but because he can never have cared for her

ἐπὶ χθονός . . . πῆξας : not coordinate with ἐσιδών. 'Seeing me, he dropped his gaze upon the ground and sate him down.' The words expressed *assumed* bashfulness on D.'s part, preparatory to his confession. So Musaeus, 160 :

παρθενικὴ δ' ἀφθογγος ἐπὶ χθόνα πῆξεν ὀπαπὴν  
αἰδοῖ ἐρυθριώσαν ὑποκλέπτουσα παρειήν.

But of pondering thought, *Iliad* iii. 217 : of fear, Ap. Rhod. ii. 683 στὰν δὲ κάτω νεύσαντες ἐπὶ χθονός : of grief, Eurip. *Iph. Aul.* 1123 ; *h. hymn Demet.* 194.

115. Philinus : see prefatory note. ἐφθασσα ἤ με παρῆμεν. For the const. cf. Herod. vi. 108 φθαίητε ἂν ἐξανδραποδισθέντες ἢ τινα πυθέσθαι ἡμέων. The comparative sense of the word is seen also in ἐφθης περὶς ἔων ἢ ἐγὼ σὺν νηὶ μελαίνῃ, *Odys.* xi. 58.

118. ἦνθον . . . ἦνθον : *vid.* *Intro.* p. 41.

κῆγῳ (=καὶ ἐγῷ) MSS., but the ἂν or κεν could not be omitted where *there is no if-clause expressed* ; *contra*, v. 126.

119. ἢ τρίτος ἢ τέταρτος : for the omission of the usual αὐτός Hiller compares Plutarch, *Pelop.* 13 εἰς οἰκίαν δωδέκατος ἀπελθών.

αὐτίκα νυκτός, 'at the first hour of night.' The genitive depends on αὐτίκα, as xi. 40, and such expressions as ποτὶ γῆς, ὀψὲ τῆς ἡμέρας : cf. xxv. 18.

120. μᾶλα. The usual presents of lovers, cf. iii. 10 ff.

Διωνύσοιο. Dionysus 'invented' the apple and all fruit, as well as the vine. Athenaeus, iii. 23 (quoting this passage) : Νεοπτόλεμος δ' ὁ Παριανὸς ἐν τῇ Διονυσιάδι καὶ αὐτὸς ἱστορεῖ ὡς παρὰ Διονύσου εὐρεθέντων τῶν μήλων καθάπερ καὶ τῶν ἄλλων ἀμροδύτων. The Scholiast quotes Philetas :

τά οἱ ποτὲ Κύπρις ἐλοῖσα  
μῆλα Διωνύσου δῶκεν ἀπὸ κροτάφων.

121. κρατὶ : locative, 'on my brows.'

124. 'And had ye received me, this had been dear to both— ; for gay am I called and fair.

τάδε = 'your receiving me.' The plural is used as in *Iliad* xiv. 98 :

ἄφρ' ἔτι μᾶλλον  
Τρωσὶ μὲν εὐκτὰ γένηται, &c.

[τὰ δ' ἦς φίλα, Ahrens, which Fritzsche translates *sodales mei amicos se praestitissent*; even if τὰ δ' could refer to the *sodales* implied in 119 τρίτος, the sense would be absurd.] The syntax is strange but by no means without parallel as Hartung thinks. For εἰ κε with indic. cf. Ap. Rhod. i. 197 εἰ κ' ἐτι μόνον . . . μετετράφη Αἰτωλοῖσι: *Iliad* xxiii. 526: Ap. Rhod. iii. 377 εἰ δέ κε μὴ προπάρειθεν ἐμῆς ἡψασθε τραπέζης.

126. εὐδὸν τ' εἰ κε. For εὐδὸν without κε cf. *inter alia*, Eurip. *Hecuba* 1111:

εἰ δὲ μὴ Φρυγῶν  
πύργους πεσόντας ᾗσμεν Ἑλλήνων δορί,  
φόβον παρέσχεον οὐ μέσως ὅδε κτύπος.

The action is represented for the moment as actually happening: then this impression is corrected by the if-clause; cf. Theocr. xvi. 43.

εὐδὸν. The sense is simply 'I would have felt assured of your love, and therefore *would have slept happily*, instead of lying awake for love' (ἀγρυπνήσαι δι' ἔρωτα, x. 10). It is not 'nihil fecissem,' as Wunder (on Soph. O. T. 65) and others explain, nor is there any need of alteration as εὐαδε, L. Schmidt.

εἰ κε: see last note; for sense cf. A. Pal. v. 296:

ἦν δ' ἄρα μοι τὰ λάφυρα καλὸν στόμα, καὶ τὸ φίλημα  
σύμβολον . . . εἶχον.

128. 'Axes and torches had been brought against ye.' The entrance would have been forced by these Mohocks. Cf. Horace, *Odes* iii. 26. 7; Arist. *Eccles.* 977:

Γ. καὶ τὴν θύραν γ' ἤραττες. Ν. ἀποθάνοιμ' ἄρα.  
Γ. τοῦ δαὶ δεόμενος δᾶδ' ἔχων ἐλήλυθας;

130. νῦν δέ, 'but now, as it is.'

ἔφαν (ἔφην): cf. v. 120 ἢ οὐχὶ παρήσθεν. The aorist is used 'referring to the moment just past where English uses the present' (Sonnenschein, *Syntax*, 485); especially in referring to a judgement of one's own or another's. *Iliad* xvii. 173 νῦν δέ σευ ἄνοσάμην πάγχυ φρένας οἶον ἔειπες: Arist. *Peace* 520 ἀπέπτυσ' ἐχθροῦ φωτὸς ἐχθιστον πλέκος. Elsewhere ἔφην or ἐφάμην is used = 'I used to say—contrary to what has turned out'; *Iliad* xvii. 171; *Odys.* xi. 430. The connexion forbids us to take it so here. The form of expression is frequent, cf. Demosth. *De Cor.* 153, and a passage curiously like this in Julian Apost. καὶ πολλὴν ὁμολογήσας χάριν τοῖς οὐρανίοις θεοῖς ἐν δευτέρῳ τῇ σῇ μεγαλοψυχίᾳ χάριν ἔσχον.

133. αὐτως, 'just'; cf. v. 40.

134. σέλας φλογερώτερον: cognate accusative, 'burns with a fiercer flame.' A. Pal. xii. 93:

τοῖον σέλας ὕμμασιν αἴθει  
κοῦρος.

Of the rhetorical expression here, M. Legrand says well: 'Ce n'est pas, je pense, fortuitement que ces fleurs de rhétorique

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galante sont réservées à l'homme sans amour (*ἀστοργος*): en les lui attribuant, Théocrite entendait démontrer par contraste combien le jargon sentimental diffère du langage de la passion vraie.

136. *σύν*. The madness is regarded not as the means but as the accompaniment; cf. xxv. 251 note.

137. *ἐφόβησε*: gnomic, 'drives headlong.' This reading is justified against the emendation *ἐσόβησε* by Bacchyl. xi. 43:

τὰς ἐξ ἐρατῶν ἐφόβησε  
παγκρατῆς Ἦρα μελάθρων  
Προΐτου, παραπλήγι φρένας  
καρτερῶ ζεύξας' ἀνάγκη.

138. *οί*. The dative is odd with *ἐκλίνα* following, and is hardly paralleled by vii. 25 (? *ἐγὼ δέ τοι*).

142. *ὥς κά . . . μὴ θρυλέοιμι*, 'and not to tell all at length'; scilicet, 'I say only this.' For *ὥς* *κεν* + opt. in primary sequence, cf. *Odyss.* ii. 52; xxiii. 134. *μακρὰ λέγειν*, usually to speak aloud; here, to speak at length: Callim. *Ep.* xi. 1 οὐ μακρὰ λέξω (*Soph. Antig.* 446 σὺ δ' ἐπέ μοι μὴ μήκος ἀλλὰ σύντομα).

145. *ἃ τε Φιλίστας μάτηρ . . . ἃ τε Μελίξου*, 'the mother of Philista and Melixus.' One person is meant not two. The repetition of the article in this way with conjunction is classical but very rare. Xenoph. *Anab.* iii. 1. 17 τοῦ δημομητρίου καὶ τοῦ ὁμοπατρίου ἀδελφοῦ: Plato, *Rep.* 334 ο τὸν δοκοῦντά τε, ἧ δ' ὅς, καὶ τὸν ὄντα χρηστὸν φίλον: Antiphon, i. 21 τῷ τεθνεῶτι καὶ τῷ ἡδικομένῳ: Demosth. *De Cor.* 205 τὸν τῆς εἰμαρμένης καὶ τὸν αὐτόματον θάνατον.

146. The MSS. have *τὰς ἐμὰς αὐλητρίδος*, k, p; *τὰς ἀμὰς*, s. Ameis keeps the latter = 'quae nobiscum in eodem loco habitat'; but this is hardly possible, and certainly not defended by xi. 4. Lobeck conjectured *Σαμίας*. What I have ventured on (*ἀλαῆς*) is nearer to the MSS.

149. *ὥς ἄρα*, 'that surely'; Plato, *Soph.* 230 d λεπτέον ὥς ἄρα μέγιστη καὶ κυριωτάτη τῶν καθάρσεων ἐστι, and constantly in quoting; often with ironical force, 'that as they said . . .'

*ἐράται*: cf. i. 78.

151. *Ἐρωτος ἀκράτω ἐπεχείτο*. *ἀκράτω* is partitive genitive, 'poured unmixed wine.' *οἶνω* is always omitted in this phrase; cf. Arist. *Acharn.* 1229 ἀκράτον ἐγγχείας.

*Ἐρωτος*, as *οἱ* (l. 153) shows, must = 'his love' (*amores*), not 'love' (*amor*). The genitive is used to express the object of a 'toast,' cf. xiv. 19: *A. Pal.* v. 109 ἔγχει Λυσιδίκης κνάθους δέκα: *ib.* v. 135 (Meleager) ἔγχει καὶ πάλιν εἰπὲ πάλιν πάλιν Ἠλιοδώρας: Horace, *Odes* iii. 19. 9 'da lunae propere novae.' The genitive depends on the noun expressed or suppressed which forms the object of the verb.

153. *πυκάσδειν*. And he (Delphis) declared he would wreath the loved one's (*οἱ*) doors with wreaths. *πυκάσδειν* (present) instead of *πυκασσεῖν* (future, which Paley reads) is most unusual after a verb like *φημί*. But we find the aorist and present (rarely) after verbs of promising and hoping: *ἐλπίζει δυνατός εἶναι*, Plato, *Rep.* 573 c. As Euripides (*Alcest.* 372) has

λέγοντος μὴ (not οὐ) γαμῆν ἄλλην, as if λέγω = δυνῆμι, we may be justified in keeping *πυκάσδειν* as if *φάτο* = ἄμωσε or ὑπέσχετο. For the custom here alluded to, see Lucretius, iv. 1171:

‘Lacrimans exclusus amator limina saepe  
Floribus et sertis operit.’

A. Pal. v. 280:

φιλακρήτους μετὰ κώμους  
στέμμασιν αὐλείας ἀμφιπλέκοντι θύρας.

157 seq. Cf. line 4. Simaetha comes back wearily to the thoughts wherewith she began, and her last utterances echo the first; cf. 158-71. Her plaint really ends with the sad heavy cadence of *ἀμῶν δὲ λείλασται*. Then a long pause; at last she rouses herself fiercely once more to thoughts of magic, and revenge by magic, echoing grimly in the words *τὰν Ἀΐδαο πύλαν ἀραξεί* her former words (l. 6) *οὐδὲ θύρας ἀραξεν ἀνάρσιος*. Yet this is only for a moment. She has lost her faith in all means of help, and stands face to face again with the reality of her loneliness. ‘And I must bear my load as I have borne it now’; *οἷσῶ τὸν ἐμὸν πόνον ὥσπερ ὑπέστην*. She ends not in wild words of revenge nor in rest, but in a calm despair, heightened by the pitiless calm of nature, the ‘bright-faced Moon and stars that follow on the silent wheels of Night’; *εὐκῆλοιο κατ’ ἀντὺγα Νυκτὸς ὁπαδοί*.

159. *καταθύσομαι*: not with reference to the intention expressed in 58. Still less is *κατέθυσά νιν* (Meineke) to be read. The past spells are not thought of now, only a new effort of revenge.

160. *val Μοίρας*: a well chosen expression in this passage. Herondas vulgarizes it, iv. 30 *πρὸς Μοιρέων*.

166. *κατ’ ἀντὺγα*: *secundum*. Following after the chariot as in *κατ’ ἵχνος*. The stars are the escort of Night. Wuestemann quotes well Tibullus, ii. 1. 87:

‘Iam Nox iungit equos currumque sequuntur  
Matris lascivo sidera fulva choro.’

But the *lascivo* there is in quite a different spirit to the sad calm of these lines.

### III.

This idyll is again pastoral. A nameless goatherd appeals for favour to his Love, who is hiding herself in a grotto shaded with fern, but in vain; then from direct appeal he turns to the indirect persuasion of a love song, but still without result. The poem falls into three parts:

(a) 1-5 are addressed by the goatherd to his companion Tityros, bidding him tend the herd while he is away.

(b) The scene changes to a spot before the grotto where Amaryllis hides. To her the goatherd appeals.

(c) Encouraged by a favourable sign, he makes a new attempt, and sings of legendary heroes and their success in love. Then, wearying of his appeal, again despairs.

The idyll has been generally brought into connexion with iv, as there (l. 38) the words, ὦ χαρίεσσ' Ἀμαρυλλί, reoccur in the mouth of Battos. Hence critics, ancient and modern, would make the *κωμαστής* of this poem = Battus (εἰκάσειε δ' ἂν τις τὸν ἐπικωμάζοντα Βάττον εἶναι, Schol.). But Battus is very different from the love-lorn singer of this idyll. The scene of *Id.* iv is South Italy; of this Sicily or Cos (see Wilamowitz-Moellendorff, *Aratos von Kos*, p. 183, note).

Theocritus frequently repeats half lines from idyll to idyll without any intention of uniting the one to the other; see i. 38 = vii. 48; xviii. 46 = xxii. 76; ii. 19 = xi. 72; vi. 17 = xiv. 62.

The Scholium on line 8 is interesting: *τινὲς διὰ τὸ σιμὸς τὸν Θεόκριτον κωμάζειν φασί, ἐπεὶ καὶ ἐν τοῖς Θαλυσίοις (Id. vii) Σιμυχίδας ἀνόμασται· πλὴν οὐκ αἰπόλος δ' Θεόκριτος οὐδὲ Σιμυχίδας ἀπὸ τοῦ σιμὸς, ἀλλ' ἀπὸ Σιμίχου πατρωνυμικόν.*

The meaning of the name Simichidas has been discussed in the Introduction, pp. 8, 9; while the idea that Theocritus is the *κωμαστής* is absurd, it is not absurd to see in the *σιμὸς* of line 8 a hit at himself.

The date of the idyll must be sought in the Coan period, 290-280, *vid.* *Introd.* p. 23. In style it approximates to vii, vi and i: all Coan poems.

1. *Κωμάσδω*: cf. Alcaeus, 56 (Bergk) *δέξαι με κωμάζοντα δέξαι λίσσομαί σε λίσσομαι*: Callim. *Ep.* 42:

εἰ μὲν ἐκὼν Ἀρχὴν ἐπεκώμασα, μυρία μέμφου  
εἰ δ' ἄκων ἤκω τὴν προπέτειαν ἔα:

and Bion, xi. 4:

ἔσπερε . . .  
καὶ μοι ποτὶ ποιμένα κῶμον ἄγοντι  
ἀντὶ σεληναίας τὸ δίδου φάος:

in both cases of a serenade. The word is Latinized as 'comisor,' Horace, *Odes* iv. 1, and has the sense of *κῶμον ἄγειν*, 'to lead a rout of revellers.'

ταὶ δέ: deictic; *vid.* i. 31.

1, 2 must be spoken by the *κωμαστής* to himself, not to Tityros, as the change from nominative to vocative in line 3 shows.

3. τὸ καλὸν πεφιλαμένε: cf. i. 41; iii. 18. This use of the neut. adj. and article, in place of an adverb of *quality*, seems hardly to occur before Theocritus. The use is imitated in *A. Pal.* vii. 219:

ἢ τὸ καλὸν καὶ πᾶσιν ἐράσμιον ἀνθήσασα,  
ἢ μούνη Χαρίτων λείρια δρεψαμένη:

by Herond. i. 54 *πλουτείων τὸ καλόν*: and by Callim. *Ep.* 52 τὸν τὸ καλὸν μελανεύντα Θεόκριτον: but it is grammatically merely an extension of the cognate accusative (cf. Arist. *Acharn.* 1201:

φιλήσατόν με μαλθακῶς, ὦ χρυσίω,  
τὸ περιπεταστὸν κάπιμανδαλωτόν):

and differs from the common *καλὸν* or *καλὰ* just as *τὴν καλὴν φιλίαν πεφιλημένος* differs from *καλὴν φιλίαν πεφιλημένος*, and indicates therefore a *definite* standard.

[In i. 15, &c., *τὸ μεσαμβρινόν* as adv. of time is different. In Soph. O. C. 1640 *τλάσας τὸ γενναῖον φρενί*. *τὸ γενναῖον* is object to *τλάσας*.] These lines are reproduced in Verg. *Ecl.* ix. 23:

'Tityre, dum redeo—brevis est via—pasce capellas,  
Et potum pastas age, Tityre, et inter agendum  
Occursare capro, cornu ferit ille, caveto.'

But it is noticeable that the untranslatable *τὸ καλὸν πεφιλημένε* is omitted, a point which struck Aul. Gellius (*N. A.* ix. 9) 'caute omissum quod est in graeco versu dulcissimum: quo enim pacto dicebat *τὸ καλὸν πεφιλημένε* verba hercle non translaticia, sed cuiusdam nativæ dulcedinis' (quoted by Meineke).

3, 4. On repetition of *τίτυρος*, *τίτυρε*, *τίτυρε*, see Intro. p. 43.

5. *κνάκωνα*: a new formation, from *κνακός* (*Id.* vii. 16). Babrias has *κνηκίας*, of a wolf (yellow boy), 122, 12; cf. *πυρρίας* (*πυρρός*), *ξανθίας* (*ξανθός*), *αἰολίας* (*αἰόλος*, the name of a fish).

*κνάκων* seems to be formed on analogy of such names of *Ἀγάθων*, *Τίμων*, *Φίλων*. Libyan sheep were famous from the time of the *Odyssey* (*Odys.* iv. 85).

6, 7. Verg. *Ecl.* ii. 6.

*τοῦτο κατ' ἄντρον* to be joined with *παρκύπτεισα*, 'leaning out through the entrance of your bower.' *κατ' ἄντρον* . . . *καλεῖς* (= 'call to your bower') is not a use of the preposition which can be supported [xvii. 112 *ἱεροῦς κατ' ἀγῶνας* = 'for'; cf. Thucyd. vi. 31 *κατὰ θέαν ἦκειν*, 'to come for the spectacle'] except in very late prose (*vid.* Jannaris, *Hist. Gk. Grammar*, § 1586). In the sense given to *κατά* here, see Lycurgus, § 86 *ὑποδύντα κατὰ τὰς πύλας*: *Iliad* xii. 469.

7. *ἱρωτύλον*. *τὸν ἱρωτικὸν ὑποκοριστικῶς καὶ οὐχ ὡς τινες κύριον*: Schol. = 'the love lorn swain.' The word is used by Bion, v. 10 *ἀλλὰ μοι αὐτὸς αἶδεν ἱρωτύλα* = 'songs of love'; cf. *ib.* 13:

ὅσσα δ' ἔρως μ' ἐδίδαξεν ἱρωτύλα πάντ' ἐδιδάχθην.

We have a by-form, *ἱρωτίς* (fem.), iv. 59, which shows that it is not formed immediately from *ἔρως*. For the diminutive termination *-ύλος*, cf. *δριμύλος*, *μυκκύλος*, Moschus, *Ἔρως δραπέτης* (8, 13).

8. *ἐγγύθεν*, 'at near view': not *ἐγγύς*, since Greek marks the point from which we look; cf. xxii. 16: Mosch. *Eurotra*, 155 *Ζεὺς εἰμὶ καὶ ἐγγύθεν εἶδομαι εἶναι ταῦρος*: Plato, *Phaedr.* 255 b *προσεμένου δὲ καὶ λόγον δεξαμένου, ἐγγύθεν ἡ εὐνοία γιγνομένη τοῦ ἐρώντος ἐκπλήττει τὸν ἐρώμενον*.

9. *προγένητος*: 'cui mentum prominet,' Kiessling; but Vergil (*Ecl.* viii. 35 '*Hirsutumque supercilium promissaque barba*') certainly took it to denote a scrubby projecting beard; that this was the meaning of Theocritus is rendered certain by Longus, i. 16 *οὗτος δὲ πυρρός ὡς ἀλώπηξ καὶ προγένητος ὡς τράγος* . . . *κὰν δὲρ σε φιλεῖν ἐμοῦ μὲν φιλήσεις τὸ στόμα, τούτου δὲ τὰς ἐπὶ τοῦ γενείου τρίχας*. Vergil, *Ecl.* (iii.) 7 ('*mori me denique coges*')  
Π

follows both sense and rhythm; cf. *supra* on 4 and 6. xi. 72 = *Ecl.* ii. 69; *vid.* *Introd.*

10. *τηνῶθε* = 'thence'; cf. *Arist. Acharn.* 754; *A. Pal.* vi. 354; *τουτῶθεν*, *Id.* iv. 48, which establish the form against the variant *τηνῶ δέ*. For the long vowel, cf. *ἀμφοτέρωθεν*, &c., but Theocritus has also *τουτόθε*, iv. 10; *τηνῶθι*, viii. 44; like *αὐτόθι*, *αὐτόθεν*, *ἄλλοθεν*.

11. *ἄλλα*: i. e. *ἄλλα δέκα*: *Verg. Ecl.* iii. 70.

12. From here to l. 23 the lines drop naturally in groups of three; as above they fell into couplets. This change and the abruptness of some of the transitions from thought to thought have led commentators to rearrange the lines, and by dint of much shuffling and rejecting of lines to get a mathematical symmetry into the poem. On the Theocritean symmetry of verse, see *Introd.* p. 39. On the second point—the abrupt transitions—the sequence of thought is not logical, but it represents a natural change from sentiment to sentiment as each is suggested by circumstance. At 11 an answer is expected, and not given: so 12 proceeds, 'Yet regard my grief if nothing else,' the thought is changed by the passing bee: in 15 it returns to the complaint of cruelty: 18 is a more piteous appeal, 'I do not ask much, only a little kiss': 21—an expression of peevishness which works itself up to thoughts of self-destruction.

12. *ἑμόν*: cf. viii. 14; xxv. 203; and *Index*.

13. *ἄ βομβεύσα*, 'thai bee'; cf. *A. Pal.* v. 83:

εἶθε ῥόδον γενόμην ὑποπόρφυρον ὄφρα με χερσὶν  
ἀρσαμένη χάριση στήθεσι χιονέοις.

And a modern Greek song, *Legrand, Chansons popul. grecques* 41:

χιλιδονάκι νὸ γενῶ τὴν κλίνην σου νὰ ἔλθω  
νὰ κτίσω τὴν φωλίτσαν μου ἐς τὰ προσκέφαλά σου,  
νὰ κηλαδῶ, νὰ σ' ἐξυπνῶ, πάντα νὰ με θυμάσαι,  
νὰ με θυμᾶσαι, λυγερή, ἕως τε ζῆς καὶ εἶσαι.

Cf. *Anacreontea* 22, *Bergk*.

14. *ἃ τὸ πυκάσθη*, 'wherewith you shut yourself in,' i. e. the bower is covered with ferns.

15. *Verg. Ecl.* viii. 43; *Catullus*, lxiv. 154 'quanam te genuit sola sub rupe leaena?'; *Iliad* xvi. 34. Similar expressions are common enough in Greek and Latin.

16. *ἐθῆλαξε*: see on xiv. 15.

*δρυμῶ*: loc. dative; cf. ii. 121; *Soph. O. T.* 20 *ἀγοραῖσι θακεῖ*.

17. *ἐς... ἄχρισ*. In the Classical period we find *ἄχρισ* or *μέχρισ* ἑς occasionally (*Xen. Anab.* v. 5. 4). The order used here seems to be only Alexandrine, but becomes very frequent, e. g. *ἐς γόνυ μέχρι*, *Callim.* iii. 12; *ἐς αἰθέρα δ' ἄχρι*, *Mosch.* i. 19; *ποτὶ τὸν θεόν ἄχρις*, *Callim.* vi. 129; *ἐς ὁστίον ἄχρις*, *Quint. Smyrn.* ix. 376; *ἐς αἰθέρα μέχρις*, *Id.* ix. 69. The other order appears, *Theocr.* vii. 67 *ἐστ' ἐπὶ πᾶχυν*, cf. xxv. 31: *Aratus* 599 *μέσφα παρ'*; *Id.* 602 *ἄχρι παρ'*: *Theophrast. Char.* xi. *ἄχρις ἐπὶ πολὺ τῶν πλευρῶν*: and often.

18. κυάνοφρυ: cf. xx. 24 καὶ λευκὸν τὸ μέτωπον ἐπ' ὀφρύσι λάμπε μελαίναις: Anacreont. xvi. 11 ἀπαλὸν δὲ καὶ δροσῶδες στεφένω μίτωπον ὀφρὺς κυανωτέρῃ δρακόντων.

τὸ καλὸν ποθορεῖσα: see on xiii. 45.

τὸ πᾶν λίθος is difficult. The Scholiast gives a variety of explanations: (1) ὅλη λευκὴ οἷον ἀγαλμα μαρμάρινον: (2) ἡ σκληρὰ καὶ ἀτεγκτος: (3) ἡ μόνον οὐχὶ ἀποδιδοῦσα τοὺς ὀρῶντας τῷ κάλλει. The third is obviously ridiculous. The first would give a good sense, but it is doubtful if λίθος could be so used without further designation; cf. vi. 38 λευκοτέραν αὐγὰν Παρίας ὑπέφαινε λίθοιο: Anacreont. 15:

ὑπὸ πορφυραῖσι χαίταις  
ἐλεφάντινον μίτωπον.

Nicet. Eugen. ii. 208 λαμπρὸν τὸ βλέμμα· χαίρει λαμπρότης λίθων, although as description of beauty precedes and follows it would be natural to take λίθος as compliment rather than as upbraiding. This is, however, the sense most easily given to λίθος by itself; cf. A. Pal. v. 228:

αὐτὰρ ἐμὲ στενάχοντα τόσῃς κατὰ νυκτὸς ὀμίχλην  
ἔμπνοος Εὐρίππης οὐκ ἐλέαιρε λίθος.

Id. xii. 151:

εἰ δ' ἐσιδὼν ᾧ ζεῖνε πυριφλέκτοισι πόθοισιν  
οὐκ ἐδάμης, πάντως ἢ θεὸς ἢ λίθος εἷ.

In that case we have a sudden transition from praise of beauty to complaint of coldness; cf. A. Pal. xii. 12 ὅτι γενεαῖσδων ὁ καλὸς καὶ στερρὸς ἔρασταῖς: and verse 39 of this idyll will refer back to the line. Herondas, vi. 4 μᾶ, λίθος τις οὐ δούλη, of a person standing stock still. Calverley translates rightly, 'O thou whose glance is beauty and whose heart marble.' For the neuter τὸ πᾶν attached to λίθος, cf. xv. 20 ἅπαν ῥύπων: Lucian, *Deiudic. de Paride* τὸ πᾶν βουκόλος. Usually we have attraction, Soph. *Philoc.* 622 ἡ πᾶσα βλάβη: id. 927 πᾶν δέημα. λίπος is mentioned as v. l. in Scholiast, but is not justified by the use of λιπαρός, Bacchyl. v. 169 λιπαρὰν θέμαν ἄκοιτιν. J. A. Hartung reads λέπας. Meg was deaf as Ailsa Craig.

19. πρόσπυται: cf. *Odys.* iv. 647 ἐπεὶ προσπύξατο μύθῳ.

τὸν αἰπόλον: (see on xiv. 56), me, your own herdsman.

20. ἔστι καὶ ἐν. The line is repeated by the author of xxvii. 4, and quoted by Eustath. *Philos.* § 105 τί σοι κέρβος εἶπεν ἐκ τοῦ φιλήματος. ἐγὼ δὲ πρὸς τὴν κόρην μεθ' ἡδονῆς ἔστι καὶ ἐν κενεοῖσι φιλήμασιν ἀδέα τέρψις.

21. τὸν στέφανον τίλαί με κατ' αὐτίκα λεπτὰ ποησεῖς (s. Junt. Call. *καταυτίκα* p, k). There is no word *καταυτίκα*, though we have *καταυτόθι*, *Iliad* x. 273; Theocr. xxv. 153, καθάπαξ (Attic), &c. *παραυτίκα* (xxv. 222) and new compounds are made by the Alexandrian writers with great freedom: *εἰσετι*, xxvii. 17; *συνάμα*, xxv. 126; *κατεναντία*, Ap. Rhod. ii. 1116; *εἰσοσίω*, Quint. Smyrn. i. 243; *ἐκποθεν*, Ap. Rhod. iii. 262. So *divisim*: κατ' ἐκτοθι, Quint. Smyrn. ii. 413; ἐκ τόθεν, Ap. Rhod. ii. 533; κατ' ἀντίον, Quint. Smyrn. ii. 328; εἰς ἄλιν, 25; ἀπ' ἐντεύθεν, Polyb. (Jannaris,

§ 1516). Ahrens reads here καὶ αὐτίκα, but we can keep κατὰ if we take it as tmesis with τίλαι: cf. *Odys.* x. 567 ἐξόμενοι δὲ κατ' αὐθι γόων: Moschus, *Eurota* 4:

ὕπνος  
λυσιμελὲς πεδάα μαλακῶ κατὰ φάεα δεσμῶ.

The construction then is ποησεῖς με κατατίλαι τὸν στέφανον λεπτά, 'to pluck the wreath in bits'; ἤτοι κατατίλαι τὸν στέφανον εἰς λεπτά, Schol. To a neuter plural thus used as predicate the preposition εἰς may be added, but is usually omitted; but then it is customary to make the adj. immediately dependent on a second verb; cf. Theocr. ix. 27; *Odys.* xii. 174:

κηροῦ μέγαν τροχὸν . . .  
τυτθὰ διατμήξας . . . πῖεζον.

Similar to this passage are Aratos 1054:

. . . καὶ γάρ τ' ἀροτήσιον ὥρην  
τριπλόα μείρονται. . .

Quint. Smyrn. xiv. 534:

. . . ἄφαρ δέ μιν ἄλλυδις ἄλλη  
ἐσκέδασαν διὰ τυτθά.

Cf. Demosth. 182 διελεῖν ἐκάστην πέντε μέρη.

24. ὁ δύσσοος: *vid.* on ii. 138.

ὑπακούεις: see on xi. 78.

25. τῆνῶ: *vid.* on iii. 10.

26. The tunny fishery was practiced throughout Greek waters (Oppian, *Hal.* iii. 620 sqq.). Oppian, l. c. 637 describes a watcher for the school as here εἶθ' ἦτοι πρῶτον μὲν ἐπ' ὄρθιον ὕψι κολωνὸν ἱδρὶς ἐπαμβαίνει θυννοσκόπος, ὅστε κιούσας παντοίας ἀγέλας τεκμαίρεται, αἶτε καὶ ὄσσαι, πιφαύσκει δ' ἐτάροισι.

25. τὰν βαίταν ἀποδύς shows a delightful idea of economy: he may be drowned, but spoil his plaid—no fear!

27. The MSS. have καῖκα μὴ ποθάνω, keeping which Paley translates 'etiam si non moriar at saltem tibi iucundum erit': so the Scholiast. The sense is feeble and the Greek dubious since γε μάν is not used to introduce an apodosis. Graefe read δῆ for μὴ (a not uncommon confusion): Meineke and Hiller take this and translate 'si obiero tua tibi voluntas effecta est.' But τὸ τεὸν ἀδύ in both these is very doubtful and could only mean 'your sweetness,' not 'what is pleasant to you'; cf. τῶ ἐμῶ αἰσχυρῶ, Andocid. ii. § 9; τὸ σεμνὸν τὸ σόν, Eurip. *Hippol.* 1064; τὸ σὸν γενναῖον, Soph. *O. C.* 569; τὸ σφέτερον ἀπρεπές, Thucyd. vi. 11; τὸ ὑμέτερον εὖσεβές, Antiphon. 141. 2; τῶ συμφέροντι τῶ ὑμετέρῳ, Aesch. *Ktes.* § 8; ἡμετέρῳ μεδέοντι, Callim. i. 86; especially τὸ αὐτοῦ γλυκύ, Plato, *Phaedrus*. I take δῆ and mark an apodosis after ἀποθάνω, 'and if I die (well it will all be over), and yet (γε μάν) thou art sweet to me.'

ἀδύ is predicate. τὸ . . . τεόν is little more than τὸ (=what thou art); cf. xxii. 61; Arist. *Thesm.* 1170 τὰ μὲν παρ' ἡμῶν ἴσθι

σοι πεπεισμένα: Plato, *Theaet.* 161 ε τό γ' ἐμὸν οὐδὲν ἂν προθυμίας ἀπολείποι: cf. Soph. *Ajax* 1313: Arist. *Thesm.* 105:

εὐπίστωρ δὲ τοῦμὸν  
δαίμονας ἔχει σεβίσσαι.

(Vergil may have taken the lines as Hiller, *Ecl.* viii. 60; but probably he represented iii. 54 and xxiii. 20, not this line, when he writes 'extremum hoc munus morientis habeto,' *vid.* Conington, *ad loc.*).

28. The object of ἔγνω is not the following clause, δκα (*vid.* in vi. 21), but the clause supplied from the context, 'that thou care not for me': hence the καί in 31. 'I knew it of old, and the old witch too told me sooth.'

μεμνανένω εἰ φιλεῖς με: thinking of thee and wondering if thou lovest me (Haupt). There is an exactly similar usage in Ap. Rhod. iii. 535:

τῆς μὲν ἀπὸ μεγάρου κατὰ στίβον ἐνθάδ' ἴοντες  
μνησάμεθ', εἴ κε δύναίτο, κασιγνήτη γεγαυῖα,  
μήτηρ ἡμετέρη πεπιθεῖν ἐπαρῆξαι ἀέθλω:

cf. Mosch. *Ἔρωσ* δρακ. 2; Xen. *Anab.* vi. 1. 31 ἐθούμην εἰ βέλτιον εἴη.

29. οὐδὲ τὸ τηλέφιλον, κ.τ.λ. According to usual explanation we have here described a popular method of augury. A leaf (? poppy, τηλέφιλον) was held between the fingers and slapped against the arm or hand. If a sharp cracking noise (πλατάγημα) was made the sign was favourable; πληττόμενον εἰ ψόφον ἀπετέλει, εἰδίδου αὐτοῖς σημειοῦσθαι ὅτι ἀντερῶνται, Schol.: cf. Pollux, *Onom.* ix. 127. But ποτεμάζατο and ἐξεμαράνθη are both very obscure with this explanation. Haupt translates 'impingit crepitum': a sense which can hardly be extracted from ποτεμάζατο = to press close, xii. 32; to press into, Nicander, *Therm.* 772, 181 αἶδα προσμάσσεσθαι: so ἐνεμάζατο κέντρον, *id.* 767; ἐμμάξαι ὀργήν, Callim. *Dian.* 124; *A. Pal.* ix. 548; in all the original sense of 'smearing,' 'rubbing in,' is latent. Schol. k gives another rendering: φύταριόν τι δ τινὲς τῶν ἐρωτικῶν τιθέντες ἐπὶ τῶν ὤμων ἢ τῶν καρπῶν ἐπικρούουσι, καὶ ἐὰν μὲν ἐρυθρὸν γένηται καλοῦντες αὐτὸ ῥόδιον νομίζουσιν ἀγαπᾶσθαι, τοῦ χρώτος (χρώματος MSS. quidam) δ' ἐμπρησθέντος ἢ ἐλκωθέντος μσεῖσθαι. . . . πλατάγημα· τὸ πλαταγάνιον . . . μήκανος φύλλον. This gives quite a new interpretation, and one which is free from objection. There is no authority for πλατάγημα = 'crack.' The word only occurs here and in a mistaken imitation, *A. Pal.* v. 296. Take τὸ τηλέφιλον and τὸ πλατάγημα in apposition, and translate πλατάγημα, 'leaf' or 'cracking leaf,' *si libet*.

30. ἀπαλῶ ποτὶ πάχεος MSS. *optimi*: ἀπαλῶ ποτὶ πάχει *vulgo*: πάχει is not a Theocritean form. Read ἀπαλῶ ποτὶ πάχεος, 'on the soft part of the arm.' Tr., 'the love-in-absence, the leaf, did not make the (red) smear, but withered dead on the flesh of my arm.' ποτὶ in Doric does not put back its accent when it follows its case.

31. There is again considerable doubt as to the right reading (*vid.* note crit.). We want a proper name with the definite



reference to some particular witch (cf. ii. 145; vi. 40). Meineke's Παραβάτις is therefore probable: it is a feminine form of the name Παραβάτης (Herod. v. 46). The *lectio vulgata* is Ἀγροῖα. k has δ γροῖα, and Schol. k gives Γροῖα ὄνομα κύριον. Hence Ziegler (Hiller) δ Γροῖα: but the place of the article is hardly justified for Theocritus by the Homeric τὸν Χρῦσση ἀρητῆρα (which Hiller quotes). Greek says δ ῥήτωρ Δημοσθένης or. δ Δημοσθένης ῥήτωρ ὢν, not δ Δημοσθένης ῥήτωρ: see on xiii. 19; xv. 97. δ γροῖα is only conjecture and does not explain the MSS. reading. I adopt therefore Warton's conjecture ἀγροῖατις ἀλαθία, 'And a country-woman too divining by the sieve told me sooth, Paraebatis who the other day was gathering her herbs, that I dote on thee.'

32. ποιολογεῖσα: 'haec de spicilega (gleaner) viri docti interpretantur messores subsequente . . . at neque ποιολογεῖν idem est quod σταχυολογεῖν neque Παραβάτις dici potest quae messores sequitur' (Meineke). Paraebatis is therefore an old hag like Cotytaris (cf. vi. 40) who was gathering her herbs to make into charms and simples.

35. ἐριθακίς: μισθώτρια ὑποκοριστικῶς, Schol.: cf. Eustath. ad *Ilia* 1162. 23 ἔστι δὲ καὶ ὄρνειον ἀφ' οὗ τὸ ὄνομα. Again a double explanation: (1) ἐριθακίς is a diminutive formed from ἐριθος, 'a maidservant' (so Liddell and Scott, s. v.); (2) it is a proper name formed from ἐρίθακος, 'the name of a bird.' But the diminutive of ἐριθος would be ἐριθίς (fem.), *vid.* on v. 50. The majority of editors therefore take the word as proper name. Tr. 'Erithacis, daughter of Mermnon.' Theocritus often gives the parent's name, ii. 146; x. 15; Herondas, vi. 25 ἡ Βιτάτος εὐβούλει: v. 3 Ἀμφυταίη τῇ Μένανος: i. 76 τὴν Πυθίω δὲ Μητρίχην.

37. The twitching of the eyelid was a favourable omen. Plautus, *Pseud.* i. 1. 105 'ita supercilium salit'; Eustath. *Philos.* § 322 ἐπὶ δὲ τούτοις πᾶσιν ὀφθαλμοῖς ἤλατο μὲν ὁ δεξιός. Wuestemann quotes a fragment from a work by one Melampus addressed to Ptolemy Philad. ὀφθαλμοῖς δεξιὸς εἰδὼν ἄλληται, ἐχθροὺς ὑποχείριους ἔξει. The goatherd is encouraged by the sign to believe that he will see Amaryllis, and resolves to try to entice her by a song.

ἰδησῶ: a new future form; see Synopsis of Dialect, § 3.

38. ἀποκλινθεῖς, 'leaning back.'

39. ἐπεὶ οὐκ ἄδαμαντινα refers back to τὸ πᾶν λίθος, l. 18. Cf. the similar reference from ii. 157 to ii. 4; Stat. *Silv.* i. 2. 69 'duro nec enim ex adamante creati.'

40-51. The song consists of four groups of three verses each, touching briefly on country stories of love. The idea reappears in the *Leontion* of Hermesianax, and, pretty though this ballad is, it might be regarded as hardly in keeping with the character of a country swain. But Theocritus' shepherds are not all clowns, and, as shown in *Intro.* p. 37, Theocritus' realism is not particularly attentive to detail of style or expression. The idea is appropriate enough in the country lad, only the form is worked up by the author to give a more artistic setting. What is important is that Theocritus' country folk do not utter moral sentiments or criticisms of current events out of keeping with their station. We have similar appeals to legend in xx. 33; viii. 52.

40, 41. For the story of Hippomenes and Atalanta see Ovid, *Met.* x. 560.

41. *δρόμον ἐννεεν*: not 'finished the course,' but 'sped on the course'; see i. 93.

42. See note on ii. 82; for hiatus see Index, s. v.

43. Neleus, king of Pylus, imposed on him who would wed his daughter Pero the task of bringing to Pylus the oxen of Iphiclus. Melampus undertook the quest for his brother Bias, and having rendered service to Iphiclus received the herd as a present; cf. *Odys.* xi. 281; Propert. ii. 3. 51.

*Ὀθρυος*, Mount Othrys in Thessaly.

44. *ἃ δέ*, 'and she' (Pero); *μάτηρ δ' χαρίεσσα* follows in apposition. Cf. *δ' εἴπ' Ὀδυσσεύς*, Soph.; and the frequent deictic use of the article in Theocr. i. 30; vii. 7, 80, &c.

46. Verg. *Ecl.* x. 18 'et formosus oves ad flumina pavit Adonis'; cf. Theocr. i. 109 *ῥαῖος χῶδαυις, ἐπεὶ καὶ μᾶλα νομεύει*.

47. *ἐπὶ πλέον ἀγαγε λύσσας*. For the genitive see on i. 20; Herond. iii. 8 *συμφορῆς δ' ἤδη ὀρμῇ ἐπὶ μέζον*: Aratus 1047:

*πρῖνοι μὲν θαμνῆς ἀκύλου κατὰ μέτρον ἔχουσαι  
χειμῶνος κε λέγοιεν ἐπὶ πλέον ἰσχύοντος.*

Thucyd. ii. 53 *ἐπὶ πλέον ἀνομίας ἤρξεν τὸ νόσημα*. The second limb of the comparison is with *ἐπὶ πλέον* only vaguely understood; and may be '(more) than now is,' or '(more) than usual,' or '(more) than previously.' So here *ἐπὶ πλέον ἀγαγε λύσσας* = 'led her on in madness.' Oppian, *Hal.* iv. 147 *σῆπται αὐτὴ δυσέρωτες ἐπὶ πλέον ἔδραμον ἄτης*.

48. 'That not even in death does she cease to clasp him to her breast.' The Scholiast understood the line to be descriptive of a picture. It rather expresses the legend given by Bion, *Epit. Adon.*: 194 42-4

*πάχαι δ' ἀμπετάσασα κινύρετο, μείνον Ἀδωνί  
δύσποτμε μείνον Ἀδωνί, πανύστατον ὥς σε κιχίαι,  
ὥς σε περιπτύξω καὶ χεῖλεα χεῖλεσι μίξω.*

49, 50. *ζαλωτὸς . . . ζαλῶ*: Introd. p. 43, § ii.

*ὁ τὸν ἄτροπον ὕπνον λαύων*: the accus. is cognate. *Λάτμιον κνώσσεις*, Herond. viii. 10.

*ἄτροπον*: dist. xxiv. 7 *εὐδεν' ἐμὰ βρέφεια γλυκερὸν καὶ ἐγέρσιμον ὕπνον*: Mosch. *Epit. Bion.* 117 (of sleep of death) *εὐδομες εὐ μάλα μακρὸν ἀτέρμονα νήγρετον ὕπνον*. Endymion loved by Seléné was thrown by her into an endless sleep that she might ever look on him and kiss him sleeping; cf. *A. Pal.* v. 164 (Meleager):

*ὁ δ' ἐν κόλποισιν ἐκείνης  
βηπασθεὶς κείσθω δεύτερος Ἐνδυμίων.*

50. Iasion, loved by Demeter; see *Odys.* v. 125; Hesiod, *Theog.* 970:

*Δημήτηρ μὲν Πλοῦτον ἐγείνατο, διὰ θεάων,  
Ἰασίφ' ἤρωϊ μγεῖσ' ἐρατῇ φιλότῃτι.*

See Paley, *ad loc.*

51. *τοσσὴν ἐκύρῃσεν*. The accusative is used also by Oppian, *Hal.* i. 34 ἀτερπέα δ' αὖλιν ἐκύρσαν; Aesch. *Sept.* 699 βίον εὖ κύρῃσας. *τόσσαν* k is therefore probably due to an emending copyist. Iasion is said to have been associated with Demeter in the mysteries of Eleusis (παρεμφαίνει δὲ μυστικὸν τὸν ἔρωτα Ἰασίωνα καὶ Δήμητρος, Schol.), but only on the authority of this passage.

The words *δο' οὐ πεισεῖσθε βίβαλοι* (cf. xxvi. 14) can only mean 'which ye shall not learn who are unacquainted with love's mysteries.' To make them refer to any supposed religious rites involves the absurdity of making the singer himself one of the initiated. Catullus imitates the line lxiv. 260 'orgia quae frustra cupiunt audire profani.'

52. *τίν = σοί*, Dialect. § 2.

δεῖδω: for present cf. Aeschines ii. 183 μικρὰ εἰπὼν ἥδη καταβαίνω: Krüger, liii. 1. 8.

53. *κείσεύμαι δὲ πεσών*: cf. Arist. *Clouds* 126 ἀλλ' οὐδ' ἐγὼ μέντοι πεσών γε κείσεύμαι: *Ecclesiast.* 963 (to fall and lie where one has fallen).

54. 'Let this be honey for thee in thy throat'; an expression of bitter vexation. The change of style in 52 from smooth running lines to jerky clauses suits the change of temper to cross disappointment.

#### IV

This and the following idyll, together with x, are realistic sketches of the rougher side of Greek country life, while in iii we had the sentimental side. Poetic ornament is less apparent here: in its place we have a genial humour in the presentation of character which makes Battus and Corydon, Milo and his companion, Lacon and Comatas stand out each an individual drawn in a few sharp strokes without elaboration of detail (cf. *Introd.* p. 32).

Battus is by way of being a wit in this idyll, and finds an easy butt for his jibes in Corydon, his master, and all his belongings; Corydon is quite unconscious that he is being made fun of, and preserves his naive vanity and sententiousness throughout.

The scene of the poem is fixed for South Italy by v. 17, 33. The date is uncertain, but probably before 282 (*vid.* on line 31).

Recent critics have found in Battus the poet Callimachus, starting from the fact that Callimachus called himself *Βαρτιάδης*, but *vid.* *Introd.* p. 28.

On the supposed connexion with *Idyll* iii see preface to that idyll.

1. Verg. *Ecl.* iii. 1:

'M. Dic mihi, Damoeta, cuium pecus? an Meliboei?

D. Non, verum Aegonis; nuper mihi tradidit Aegon.'

Φιλώνδας: the Boeotian patronymic form like Epaminondas, Herondas.

3. ψε = σφε by *metathesis*.

τὰ ποθέσπερα, 'ο' evenings'; cf. v. 113 accus. of time. The singular is more usual cf. i. 15; τὸ μεσαμέριον, vii. 21; τὸ ἀρχαῖον, Thucyd. ii. 99. 2; τὸ πάλαι, Ib. i. 5. 1; τὸ αὐτίκα, Ib. vi. 69. 4. But τὰ νῦν, τὰ πρῶτα are common in all periods, Krüger, l. 5. 13; and cf. Theocr. v. 13.

4. ὁ γέρων, 'the boss.'

ὑφίητι, sc. ταῖς βουσί: cf. ix. 3 (= ὑφίησι).

κῆμ. καί + ε gives in Ionic η, in Attic α: cf. ii. 100; xv. 74, &c. κῆπῃ, κῆς are attested by inscriptions (Ahrens, *Dial. Dor.* p. 221).

5. ἀφαντος: rather more than φρουδος: cf. Soph. O. T. 560:

Λάϊος . . .

ἀφαντος ἔρρει θανάσιμῳ χειρώματι;

'was swept from men's sight' (Jebb); Aesch. *Agam.* 624:

ἀνὴρ ἀφαντος ἐξ Ἀχαιϊκοῦ στρατοῦ,  
αὐτὸς τε καὶ τὸ πλοῖον.

Hence here we have a colloquial exaggeration of speech.

6. To Battus the prowess of his master should be famous καθ' Ἑλλάδα καὶ μέσον Ἄργος.

οὐκ ἄκουσας; 'you haven't heard the great news?'

Ἄλφειον: the famous river of Elis.

Μίλων: the famous athlete, Milo of Croton, thirty-one times victor in the great games, lived in 510 B.C. In l. 31 of this idyll Theocritus mentions song writers of his own day. It is hardly likely then that the scene of the poem is imagined as taking place in Milo's time; Shakespeare may allude to Elizabethan politics in *King Lear*, but he would not make his fool talk of Essex by name. The exploit of Aegon mentioned in l. 33 sqq. was according to the Scholiast recorded of a certain Astyanax of Miletus, but is transferred by Theocritus to Aegon. But a similar feat on the part of Milo is alluded to by Dorieus (Appendix to *Anthologia* 20; Brunck, *Analecta*, ii. p. 63):

τοῖος ἦν Μίλων ὅτ' ἀπὸ χθονὸς ἤρατο βρῖθος  
τετραένη δαμάλην, ἐν Διὸς εἰλαπίναις  
ώμοις δὲ κτήνους τὸ πελώριον ὡς νέον ἄρνα  
ἤνεγκεν δι' ὅλης κοῦφας πανηγύρεως  
καὶ θάμβος μέν' ἀτὰρ τοῦδ' πλέον ἦνυσσε θαῦμα  
πρόσθεν Πισαίου, ξείνε, θυηπολίου  
ὃν γὰρ ἐπόμεπεν βούν' ἄζυγον εἰς κρέα τόνδε  
κύψας πάντα κατ' οὖν μόνος ἐδαΐσατό νιν.

It would seem then that Aegon was setting himself to break Milo's record for a single meal. As therefore there is in that passage a reference to the famous Milo it is difficult to make the name here merely fictitious. I take this line to mean therefore 'the fame of Milo has sent him to Elis' to become

a second champion of Croton. There is no difficulty in applying the words *ῥῆχετο ἄγων* to an abstraction (the memory of Milo) cf. ii. 7; Theognis 1295:

ὦ παῖ μή με κακοῖσιν ἐν ἄλγεσι θυμὸν ὀρίνης  
μῆδ' ἐμὲ σὴ φιλότῃς δώματα Περσεφύνης  
οἴχηται προφέρουσα.

The verb *οἶχομαι* in all these expressions only emphasizes the completion of the action, as in *ῥῆχετο φεύγων*, *οἶχεται θανάων*.

7. *ὀπῶπει* may be either pluperfect or a Doric tense from *ὀπῶπω* (cf. i. 63, note), so far as form goes: *ὀπωπα* = 'I know by having seen,' not 'I see' nor 'I saw' (aorist); cf. Theocr. xxii. 55; Aesch. *Eumenid.* 57 τὸ φύλον οὐκ ὀπωπα τῆσδ' ὀμμλίας: Arist. *Lysist.* 1157 οὐπα γυναῖκ' ὀπωπα χαϊωτέραν. So the pluperf. 'I knew by experience,' τὸ μὴ ὀπῶπεσαν θηρίον, Herod. vii. 125.

ἐν ὀφθαλμοῖσι: Homeric, *Odys.* viii. 459; x. 385; also without ἐν, *Odys.* iii. 373; x. 197, &c.

ἐλαιον: the oil used by the competitors.

'iuventus

Nudatos umeros oleo perfusa nitescit.—Verg. *Aen.* v.

8. Ἡρακλῆι βίην καὶ κάρτος. The Homeric forms are used intentionally (*Odys.* iv. 415 κάρτος τε βίη τε: v. 213 ἀθανάτῃσι δέμας καὶ εἶδος ἐρίζειν). Corydon rises to the occasion and eschews the vulgar Doric.

10. κῶχ' ἐχων, 'he took with him,' the emphasis being on the participle; καταγελῶν τῆς πόλεως ἀπεισιν, *Lysias*, xv. 10.

σκαπάναν: δίκηλλαν . . . ἡ ἄμην' οἱ γὰρ γυμναστὰι τοῖτοις ἐχρῶντο ὑπὲρ γυμνασίας (for exercise) τῇ σκαπάνῃ σκάπτοντες καὶ τὰ ἄνω μέρη τοῦ σώματος ἀναρρωνύντες, Schol. The athletes trained for thirty days at Elis before going to Olympia (Frazer on Pausanias, vi. 23. 1). The twenty sheep are of course provisions for the month. Briggs quotes well from St. Chrysostom αἰτεῖται τὴν πάλην καὶ φεύγει τὸ σκάμμα.

τούτῳθι: see on iii. 10.

11. πείσαι τοι Μίλων. The reading is supported by all MSS. except k, which has πείσαι κε. This gives a satisfactory sense if we take the optative to express, not a wish, but a 'concession.' The sequence of thought is, Aegon has gone off leaving his flocks and even devastating the fold to provide him food. Milo might as well, says Battus, set the wolves on to the flock at once (αὐτίκα) and make short work of it (καί, the wolves as well as Aegon). For this use of the optative to express indifference cf. Aesch. *Prom.* V. 1048:

χθόνα δ' ἐκ πυθμένων  
αὐταῖς ῥίξαις πνεῦμα κραδαῖνοι·  
πάντως ἐμὲ γ' οὐ θανατώσει:

'Let the whirlwind shake the earth from her foundations if it will.'

Λυσσῆν: we should doubtless expect to have added something like ἐπὶ τῇ ἀγέλῃ to define the verb; but the sense is

given by the ὤχετ' ἔχων εἵκατι μᾶλα of the preceding line: moreover λυσσῆν expresses a much more active madness than μαινέσθαι: cf. Pseud. *Phocyl.* 215 πολλοὶ γὰρ λυσσῶσι . . . πρὸς ἔρωτα: Eurip. *H. F.* 846 Λύττα, personified, says of herself, οὐδ' ἡδομαι φοιτῶσ' ἐπ' ἀνθρώπων φόνους; cf. Plato, *Rep.* 329 ο ἄσμεναιτατα μέντοι αὐτὸ (sc. ἔρωτα) ἀπέφυγον ὥσπερ λυττῶντά τινα καὶ ἄγριον δεσπότην ὑποφυγών. Tr., therefore, not 'to be mad,' but 'to go raving.'

14. ἦ μὲν . . . γε: Arist. *Frogs* 104 ἦ μὴν κόβαλά γ' ἐστὶν ὡς καὶ σοὶ δοκεῖ. Corydon understands τὸν βουκόλον to refer to Aegon who has left his farm. Battus intended a double hit at Aegon and Corydon. The author of the *Epit. Bion.* imitates the line (v. 23):

καὶ αἱ βόες αἱ ποτὶ ταύροις  
πλαζόμεναι γοῶντι καὶ οὐκ ἐθέλοντι νέμεσθαι.

λῶντι: Doric 3rd pers. plur., from λᾶω.

15. Cf. ii. 89; *A. Pal.* vii. 31 Σμερδίη ᾧ ἐπὶ Θρηκὶ τακεῖς καὶ ἐπ' ἔσχατον ὀστειν.

αὐτά, 'only.'

16. The cicada fed according to popular belief on dew; Verg. *Ed.* v. 77:

'fluvios dum piscis amabit,  
Dumque thymo pascentur apes, dum rore cicadae.'

Anacreont. 42.

17. οὐ Δᾶν: cf. vii. 39. The accusative is used with no particle; cf. v. 17, iv. 29: Soph. *O. T.* 1087 οὐ τὸν Ὀλυμπον: *Ant.* 758 οὐ τὸνδ' Ὀλυμπον. Δᾶ is traditionally explained as Doric for γᾶ (γῆ), and Δημήτηρ as Γημήτηρ. There is no evidence for an interchange of γ and δ in the dialects, and the word is rather to be connected with δῖος, Διός, Ζῆνα; see Ahrens, *Dial. Dor.* pp. 80, 81 (= by Gad).

Αἴσαρος: a river of Croton (cf. Lycophron, 911; and note on 33). Latymnus, a hill near the same (Schol.).

20. πυρρίχες: a diminutive from the adj. πυρρὸς (cf. δασίχος, iv. 55), expressing contempt. The termination is otherwise known only in nouns—ὀρτάλιχος (Theocr. xiii. 12); especially in names—Ἀμύντιχος (vii. 132); Σίμιχος, Ἀσώπιχος (Pind. *Ol.* xiv. 15); Λεόντιχος (*A. Pal.* vi. 103); cf. Ahrens, *Dial.* i. 216.

20-22. 'I hope Lampriades' folk, the demesmen, may get, when they sacrifice to Hera, one like that. They are dirty blackguards all.'

The point may be (1) if they sacrifice a skinny beast, their offering will be rejected and they will suffer from Hera's wrath.

(2) If they offer this beast, there will not be a good feast afterwards and they will be paid out (cf. Schol. vii. 107 ὅταν λεπτὸν ἱερεῖον θύσῃσι καὶ μὴ ἱκανὸν ἢ τοῖς ἐσθίοσι).

Beware of translating 'the demesmen of Lampriades.' The repetition of the article shows that the two phrases are in apposition (see note on l. 33). Who Lampriades was is wholly unknown; perhaps an eponymous hero of the deme.

ὄκκῳ: cf. Nossis, *A. Pal.* vi. 353 ἦ καλὸν ὄκκα πέλγ τέκνα

γονεύσιν ἴσα: Theocr. i. 87 ὅκκ' ἔσορῃ (and often so elided): Epicharm. fr. 90 οὐκ ἔστι διθύραμβος ὅκκ' ὕδωρ πίης. ὅκκᾱ in Theocr. viii. 68; Epicharm. fr. 115 is doubtful.

κᾶ (= κεν) is always long (Theocr. i. 4, iii. 27, &c.). ὅκκᾱ should therefore be regarded as = ὅκα with double consonant (cf. ὄττι, ὀππόκα, &c.; *contra*, Ahrens, *Dial.* ii. p. 382) and ὅκκα θύωντι = ὅτε θύωσι: the κα or ἄν being omitted (cf. v. 98).

Hera was the special deity of Croton, and was worshipped with sacrifice of kine; Liv. xxiv. 3 'sex millia aberat a Crotone templum, ipsa urbe nobilius. Laciniae Iunonis: lucus ibi frequenti silva . . . laeta in medio pascua habuit ubi . . . sacrum Deae pascebatur pecus' (Hartung).

22. τοιόνδε—the object of λάχοιεν is held over to the end—as a παρά προσδοκίαν.

κακοχράσμων. So all MSS. except Q which has κακοσχράμων. The word cannot be derived from χράσμαι which preserves η throughout and would give -χρήμων: nor from χρήζω which would have -χρήσμων. Hiller reads κακοχρήσμων (needy), but this does not give a good sense. Ahrens (ed. ii), κακογράσμων = κακόφαγος from √ γρα, γραστis = gluttonous; formerly he suggested κακοσχάμων (hyperdorized for κακοσχήμων) = ἀσχήμων. This would refer to the penalties imposed on 'unseemly conduct' at festivals (Inscr. Messenia, Collitz and Bechtel, 4689 ὁμνῶ τοὺς θεοὺς ἐπιμέλειαν ἔχειν ὅπως γένηται τὰ κατὰ τὰν τελετὰν θεοσπειῶς καὶ μήτε αὐτοὺς μηθὲν ἀσχημον . . . ποιήσιν μηδὲ ἄλλω ἐπιτρέψιν). κακοδράσμων, Hermann, 'malus sacrorum administrator.' κακοχράσμων may, however, be right; it must be derived from χραίνω, 'to defile' (cf. φάσμα from φαίνω), and is a new coinage meaning, as I have translated, 'dirty black-guards . . .'

23. καὶ μάν takes up and answers 20 λεπτὸς μάν.

Στομάλιμνον: apparently the same marshy lake as is mentioned in v. 146 Συβαρίτιδος ἐνδοθι λίμνας. The word occurs only here, but cf. Oppian, *Hal.* iv. 506:

Μαιῶτις ὅπη συμβάλλεται ἄλμη  
ἀγρόμεναι λιμναῖον ὑπὸ στόμα.

23. τὰ φύσκω: cf. ii. 76.

24. Νήαιθον: cf. Lycophron, 919:

Κράθις (cf. Theocr. v. 16) δὲ τύμβους ὕφεται δεδουπύτος  
εὐράξ 'Αλαίου Παταρέως ἀνακτόρων  
Ναυαίθος ἐνθα πρὸς κλύδων' ἐρεύγεται.

Ovid, *Mel.* xv. 51 'Praeterit, et Sybarin, Salentinumque Neaethem' (Briggs).

φύονται (= φύουσι), rarely intransitive; cf. vii. 75: (Moschus) *Epit. Bion.* 108 ὕστερον αὐ ζῶντι καὶ εἰς ἔτος ἄλλο φύονται: and the famous passage, *Iliad* vi. 149: cf. Mimnermos, fr. 2 ἡμεῖς δ' οἶά τε φύλλα φύει πολυανθέος ὠρη ἔαρος, ὅτ' αἰψ' αὐγῆς αὐξεται ἡελίου. In all these the sense might indeed be 'puts forth foliage': but the intrans. sense is fixed by Alcaeus, fr. 97 ἐλάφω δὲ βρόμος ἐν στήθεσι φύει φοβερός.

26. Cf. *Epigram* vi. 3.  
 27. ὅκα : causal ; cf. Arist. *Frogs* 22 ; Lysias, xii. § 36 ; xix. § 5 δὲ οὖν τοιαῦτα πολλὰ γεγένηται . . . εἰκὸς ὑμᾶς μήπω τοὺς λόγους ἡγείσθαι πιστοὺς.  
 27. ἡράσσοο : a Homeric form.  
 28. ἐπάξα : ἐπάξω, aor. middle.  
 30. ἐγὼ δέ τις εἰμι μελίκτῆς : a singer of some note ; 'a minstrel in my way' (Calv.) : cf. i. 32 ; Demosth. *Ol.* iii. § 4 'Ολύνθιοι δυνάμιν τινα κεκτημένοι. More commonly with adjectives, cf. vii. 38 ; Plato, *Protag.* 334 ο ἐγὼ τυγχάνω ἐπιλήσμων τις ὢν ἄνθρωπος (disparaging) or used alone = 'some one of importance' (Eurip. *Electra* 939 εὐχέ τις εἶναι τοῖσι χρήμασιν σθένων : cf. Theocrit. xi. 79), in which case instead of *τινέες* for the plural *τι* is generally used, Plato, *Gorgias* 472 α ὑπὸ πολλῶν καὶ δοκούντων τι εἶναι (so οὐδέν, a 'nobody').  
 31. Glaucè of Chios, a contemporary of Theocritus, mentioned by Hedylus in *App. Anthol.* 34 "Theon the flute player

ἡῦλε δὲ Γλαύκης μεμεθυμένα παίγνια Μουσέων,  
 καὶ τὸν ἐν ἀκρήτοις Βάτταλον ἡδυόπτην” :

obviously a writer of popular songs.

Of Pyrrhos nothing is known ; Ἐρυθραῖος ἢ Λέσβιος μελῶν ποιητής, Schol. J. A. Hartung in his note here and *Introd.* p. xv, strangely makes τὰ Πύρρῳ = 'the deeds of King Pyrrhos.' Such a conjunction of τὰ Γλαύκας, 'the songs of Glaucè,' with τὰ Πύρρῳ, 'the deeds of Pyrrhos,' is wholly impossible. We can, however, get a date for the idyll from the history of the king of Epirus. Pyrrhos entered Italy, 279 ; Croton was utterly destroyed at the same time. The scene of this poem should therefore be imagined as before 279, and the time of writing probably the same.

32. αἰνέω τάν τε Κρότωνα : the sentence begins as if τάν τε Ζάκυνθον followed. The interposition of καλὰ πόλιν changes the latter to the nominative.

καλὰ πόλιν may possibly be the actual beginning of the song (? anacreontic in rhythm, καλὴ πόλιν Ζάκυνθος), but is more probably to be taken as iii. 15 νῦν ἔγνω τὸν Ἐρωτα βαρὺς θεός (Hiller).

Ζάκυνθος : conjectured to be some place near or some part of Croton, the position of the words between Κρότωνα and Λακίνιον making the commentators adverse to referring the name to the island Zacynthus. But that the island is meant is rendered almost certain by Holm (*Hist. of Greece*, iii. ch. 3, Appendix). He points out that Croton and Zacynthus (and no other town in Western Greece) in the fourth century adopted a coinage identical with that used by the commercial and political league of Rhodes, Ephesus, Cnidus, and Samos (the type is Heracles strangling the serpents), only omitting the ΣΤΝ (συνμαχία) which appears on the coins of the league. Some intimate relations must, therefore, have existed between Croton and Zacynthus, and to these Corydon refers, just as every after-dinner speaker now refers to U. S. A., and every Frenchman to his dear ally Russia.



33. τὸ Λακίνιον (the temple of Juno Lacinia): *vid. supra*, v. 22; and cf. Dionys. Perieg. 368:

ἐγγύθι δὲ σφῶν  
 ἱμερτὸν πολλίεθρον ἔυστεφάνοιο Κρότωνος  
 καϊόμενον χαρίεντος ἐπ' Αἰσάρου προχοῇσι  
 ἔνθα κεν αἰπὺν ἴδοιο Λακωνιάδος δόμον Ἥρης.

The double article here is strange, and can only be explained by taking τὸ ποταφόν substantivally and in apposition to τὸ Λακίνιον, the eastward part, the temple of Lacinia (so Hermann), cf. iv. 21; Eurip. *I. T.* 250 τοῦ συζύγου δὲ τοῦ ξένου τί τοῦνομ' ἦν; = his comrade, the stranger. For though the order art. adj. art. adj. noun is good Greek (see on xiii. 5), the supposed order art. adj. art. noun is not Greek at all. The Scholiast quotes a proverbial saying, μάταια τᾶλλα παρὰ Κρότωνα τάσταια (*lege* παρὰ Κρότωνα γέ or παρὰ Κρότων' ἐστ' ἄσταια with Duebner).

33-36. *Vid.* note on iv. 6.

34. ὀδῶκοινα μόνος: with the verbal antithesis; cf. ix. 26; xvi. 87, &c.

36. ὀπλάς: gen. with πιάξας (πιέσας), catching it by the foot; cf. xxv. 145; v. 133.

37. χῶ βουκόλος = Aegon's laughing at the way in which he had frightened the women.

38. ὦ χαρίεσσ' Ἀμαρυλλί. Battus is recalled by the mention of Amaryllis to the memory of his dead love, and for the moment drops his banter (σέθεν is only used here in the pastorals).

39. For the construction cf. note on ii. 82, but the sentence is here rendered more difficult by the elliptical form of the comparison, which in full would be ὅσον αἶγες ἐμὴν φίλαι, ὅσον φίλα τὴν ἀπέσβης, 'dear are my goats, so dear art thou in death'; cf. Thucyd. vii. 71 διὰ τὸ ἀνώμαλον καὶ τὴν ἐποψιν ἠναγκάζοντο ἔχειν: Longus, iii. 21 τοσοῦτο ἐπαύετο βράδιον ὅσον ἤρφατο (Haupt. *Opusc.* ii. 467).

ἀπέσβης: of death, *A. Pal.* vii. 20, 422, 295.

40. τῷ σκληρῷ: genit. with exclamation, Herond. iv. 21 μὰ καλῶν ἀγαλμάτων, and often in Attic μαλά follows the adjective as in Arist. *Acharn.* 851 ὁ ταχύς ἄγαν.

λελόγχει: probably pluperf. not 'Syracusan' present perfect 'which then possessed me,' Plato, *Phaedo* 107 d ὁ ἐκάστου δαίμων ὅστις ζῶντα εἰλήχει (*dist.* Soph. *O. C.* 1337 τὸν αὐτὸν δαίμον' ἐξείληχότες). The form λελόγχα is archaic (Krüger, i. 40, p. 169).

41 sqq. Consolation by means of proverbs is characteristic of the class to which Theocritus assigns Corydon.

42. On form of verse cf. *Introd.* p. 40(b). The proverb is used by Lyeurgus, *Contra Leocr.* § 60 ἀνθρώπων ζῶντι μὲν ἐλπὶς ἐκ τοῦ κακῶς πρᾶξαι μεταπεσεῖν τελευτήσαντι δὲ συναυρεῖται πάντα δι' ὧν αὐτοὶ εὐδαιμονήσειεν.

43. Ζεὺς: in the original sense 'the sky god,' Theognis 25:

οὐδὲ γὰρ ὁ Ζεὺς  
 οὐθ' ὕων πάντεσσ' ἀνδάνει οὐτ' ἀνέχων.

Arist. *Aves* 1501:

ΠΡ. τί γὰρ ὁ Ζεὺς ποιεῖ;  
ἀπαιθριάξει τὰς νεφέλας ἢ συννεφεῖ;

Verg. *Georg.* i. 418 'Iuppiter uvidus austris.'

44. κάτωθε, 'up to the hill.'

45. τὰ δύσσοα: cf. iii. 24.

ὁ λέπαργος: not a proper name. Suidas quotes a proverb ἀνά σοι τάδε πάντα λέπαργε' ἐπὶ τῶν οὐδὲ μετὰ τὸν κάματον ἀνιέντων, ἐκ μεταφορᾶς τῶν βοῶν. See Meineke, p. 455.

46. See on i. 151. The article with a proper name in the singular is very unusual; cf. however Lucian, *Deor. Dial.* 20 σὺ δὲ πρόσσιθι ἢ Ἀθηνᾶ (k here has σίττ' ᾧ Κυμαίθα).

48. εἰ μὴ ἀπει, 'if you won't go away'; cf. Arist. *Aves* 759 αἶρε πλῆκτρον εἰ μαχεῖ. εἰ with the fut. indic. has always this modal sense; see Sonnenschein, *Greek Syntax*, § 354 obs.

49. εἴθ' ἦν μοι βοικὸν τὸ λαγωβόλον, ὥς τυ πάταξα MSS. (p has βοικόν τυ). If Theocritus wrote this and meant τὸ βοικὸν λαγωβόλον, as even Hiller thinks, then he learnt but little Greek from Philetas. Hermann reads τι, cutting the knot. It is worth while to examine the passages where the article takes an abnormal position.

(1) Homer has τοῦ βασιλῆος ἀπηνέος, *Iliad* i. 340; τὸν ξείνον δούστηνον, *Odys.* xvii. 10, &c. The order is always art. noun adj., never adj. art. noun. The article is probably merely a demonst. pron. 'him, the hapless stranger.' This then is no support for the order here; so Bion, *Ep. Ad.* 34 οἱ δ' ὑπὸ μαζοῖ χιώνεοι.

(2) Soph. *Ajax* 572 ὁ λυμῶν ἐμός: Athenaeus, vii. 126 τῇ Ἑκάτῃ τραγανθίνῃ: Collitz and Bechtel, *Inscr.* 4427 τῷ Διὶ Ὀλυμπίῳ. In all these the article stands first, and the order may be explained by bracketing the two following words—τῷ [Διὶ Ὀλυμπίῳ]—as a single notion. ὁ λυμῶν ἐμός means then not 'my destroyer,' opposed to 'some one's else,' but 'this destroyer of me.' Cf. such passages as Aesch. *In Ctes.* 78 ὁ μούτεκνος καὶ πατήρ πονηρός: Charito, *B.* iii. 7 θεὸν εἶναι νομίζον τὴν οὐδὲ ἀνθρωπον εὐτυχῇ.

(3) τὰς ἄλλας ταύτας πραγματείας προστεταγμένας κατὰ ψήφισμα, Aesch. *In Ctes.* 13. Divided attribute, normal Krüger, 50. 9. 8.

(4) Wide extensions of the predicative adjective, especially in Lucian, e.g. *Quomodo Hist. Conscrib.* § 4 εἰ γε καὶ συγγραφεὶς τοσοῦτους ἀνέφυσε (ὁ πόλεμος) ὑπὸ μιᾷ τῇ ὁρμῇ (at one go). In the present passage the sense 'would that my staff were crooked that I might have struck thee' is barred by the sense.

It is quite easy to hit a cow with a straight stick. If the text is sound we must translate 'Would that I had a crooked staff' (taking βοικόν as a loose predicate as in example (4), and laying the emphasis on ἦν, not on βοικόν, as we might say βοικὸν εἶχε τὸ λαγωβόλον); but I am not sure that we should not read Ῥοικόν τὸ λαγωβόλον, 'my staff, Crookie.' For the shepherd's staff, used for throwing, cf. vii. 21; *A. Pal.* vi. 37; *Iliad* xxiii. 845.

ὥς τυ πάταξα must be attached to the preceding, 'that I might have struck thee.' To take it absolutely 'how I would



*ποιός* is thus used with a word repeated from the previous speaker to express contempt. The article is generally omitted in this idiom; attached when information is really sought.

7. *καλάμας αὐλόν*, 'a pipe of straw'; cf. Verg. *Ecl.* iii. 27 'Stridenti miserum stipula disperdere carmen'; Milton, *Lycidas* 'Grate on their scrannel pipes of wretched straw.'

10. *ἐνεύδειν*, 'even your master Eumaras had not a rag to sleep in'; cf. *Odys.* iii. 349:

ὅ οὔτι χλαῖναι καὶ ῥήγεα πόλλ' ἐνὶ οἴκῳ,  
οὔτ' αὐτῷ μαλακῶς οὔτε ξείνοισιν ἐνεύδειν.

This use of the infin. of a verb compounded with *ἐν*, dependent on a substantive, is common even in prose; cf. Herod. vi. 102 *χωρίον ἐπιτήδεον ἐνιππεύσαι*. Cf. also Hesiod, *Opusc.* 781 'the thirteenth day is *φυντά ἐνθρέψασθαι ἀρίστη*'; Eurip. *Bacchae* 508 *ἐνδυστυχήσαι τούνομ' ἐπιτήδειος εἶ*.

13. *τὰ λοίσθια*, 'now last of all.'

14. *τὸν ἀκτιον* = τὸν ἐπὶ ταῖς ἀκταῖς ὑπὸ τῶν ἀλιέων ἰδρυμένον (*Et. Mag.*); cf. *A. Pal.* x. 10:

Πᾶνά με τόνδ' ἱερῆς ἐπὶ λισσάδος, αἰγυαλίτην  
Πάνα, τὸν εὐόρμων τῶνδ' ἔφορον λυμέναν.

Aesch. *Persae* 449:

νῆσος . . . ἦν δ' φιλόχορος  
Πᾶν ἐμβατεύει, ποντίας ἀκτῆς ἐπι.

15. ἦ . . . , 'or, if I did, may I go mad'; cf. Arist. *Knights* 410:

οὔτοι μ' ὑπερβαλεῖσθ' ἀναδεία μὰ τὸν Ποσειδῶ,  
ἦ μή ποτ' ἀγοραίου Διὸς σπλάγχχοισι παραγενοίμην.

Isocr. *Dem.* § 48 τοῖς δὲ σπουδαίοις οὐχ οἷόν τε ἀμελεῖν τῆς ἀρετῆς, ἢ πολλοὺς ἔχειν τοὺς ἐπιπλήττοντας.

16. *Κρᾶθιν*: a river flowing into the gulf of Tarentum near to Sybaris (Thurii, *vid.* v. 74).

20. αἶ . . . πιστεύομαι, 'if I believe you, may I earn the sufferings of Daphnia.' For construction cf. xiv. 50; vii. 108; v. 150, &c.

21. 'However, if you care (λῆς) to stake a kid,—it's no great thing, but still I'll sing against you till you cry enough.' The form of the sentence is broken, and altered by the parenthesis.

ἀλλά γε is an unusual combination of particles (cf. Plato, *Rep.* 331 b ἀλλά γε ἐν ἀνθ' ἐνὸς οὐκ ἐλάχιστον ἔγωγε θείην ἄν: *A. Pal.* iii. 6 ἀλλά γε τόξῳ θῆρα καθαιμάσσει Φοῖβος ἀπὸ σκοπιῆς). A word usually intervenes, as Isocr. 95 d *διαμαρτῶν δὲ τῆς προσδοκίας ἀλλ' οὖν τήν γε εὐνοίαν κτήσει*.

οὐδὲν ἱερὸν: παροιμία ἐπὶ τῶν μηδενὸς ἀξίαν, Schol.

24. τὸν . . . ἀμνόν: sc. θῆς, understood from αἶκα λῆς θέμεν.

ἔρισδε, 'begin your challenge.' The command is repeated impatiently in l. 30; hence Lacon's answer there, μὴ σπειδε. The *vulgata lectio* ἀμνὸν ἔρισδε is not Greek: ἀμνὸν ἔρειδε (k corr. D<sup>s</sup>) is a very doubtful expression ('set your lamb against my kid'). Ahrens conj. ὄρισδε.

25. κίναδος τύ, 'you fox.'

ἐξ ἴσω, 'how shall that be fair?'

27. δήλετο = ἐβούλετο.

28. The line forms an indirect answer to the question of Lacon: 'Why, such an one as trusts to beat his neighbour as you trust.'

σφάξ ('a hornet') is in apposition to the *ὅστις* clause.

πεποίθεις (πεποίθω): the verb has to be supplied from subordinate to main clause; cf. Theognis, 541:

δειμαίνω μὴ τήνδε πόλιν Πολυπαῖδ' ὕβρις  
ἥπερ Κενταύρους ὠμοφάγους ὄλεσεν (sc. ὀλέσῃ):

Megara, 45 σὺ δ' ἤντε λείβεται ὕδωρ (sc. λείβεται): Thucyd. i. 82; iii. 68.

29. ἀλλὰ γάρ, 'but since the kid is not enough see there's the goat. Begin.' (τυίδε = τῇδε, Aeolic form.)

34. στίβας: cf. vii. 67; Longus, ii. 31. 1 ἐκ φυλλάδος στιβάδας ὑποστορέσας.

36. τοῖς ὀρθοῖσι, 'if you dare look at me with such bold eyes.' The article has deictic force, cf. iii. 13 ἡ βομβεύσα μέλισσα: Soph. O. T. 1371:

ὄμμασιν ποίοις βλέπων  
πατέρα ποτ' ἂν προσεῖδον:

ib. 1385 ὀρθοῖς ἔμελλον ὄμμασιν τούτους δρᾶν.

37. ἰδ' ἂ χάρις, 'see what becomes of kindness.' Cf. Theognis, 105 δειλοὺς εὖ ἐρδοντι ματαιοτάτῃ χάρις ἐστίν.

38. θρέψαι, 'rear wolf cubs, and rear dogs—to be devoured by them.' We might expect either θρέψαι καὶ λυκιδεῖς καὶ κύνας, or θρέψαι λυκιδεῖς, θρέψαι κύνας (anaphora); but even when anaphora is used, an anticipatory καί (or τε) is occasionally found in the first clause: cf. Soph. Antig. 296:

τοῦτο καὶ πόλεις  
πορθεῖ, τόδ' ἄνδρας ἐξανίστηνιν δόμων:

cf. ib. 673: αὕτη πόλεις τ' ἔλλυσιν, ἥδ' ἀναστάτους  
οἴκους τίθησιν.

So in Vergil, 'Iam redit et Virgo, redeunt Saturnia regna.' (See M. W. Humphreys, in *Class. Rev.* April, 1897.)

κύνας: the dog in Greece was kept in a half wild state; cf. *Odyss.* xxi. 363; Xenoph. *Agesil.* i. § 22 ὥς μήτε ὑπὸ κυνῶν μήτε ὑπὸ λύκων διαφθείροντο.

40. ἀνδρίων, 'contemtuously.'

αὐτως with an adjective bears the force of 'just' or 'as you are'; cf. ii. 133.

44. ὕστατα, 'and you shall sing for the last time'; Verg. *Ecl.* iii. 51 'efficiam posthac ne quemquam voce lacessas.'

45. See note on i. 106. These lines of Comatas answer to Lacon's 31-34.

48. οὐδὲν ὁμοῖα: i. e. 'much better than'; Isocr. 179 εἰ κτώντο γὰρ δύναμιν οὐδὲν ὁμοίαν τῇ πρότερον ὑπαρχούσῃ.

49. *κάνοις*: a great recommendation, because these pine cones were used for food.

51. *ὑπνω μαλακώτερα*: cf. xv. 125; Vergil, *Ecl.* vii. 45 'somno mollior herba'; Herond. vi. 69:

τὰ βαλλί' οὕτως ἄνδρες οὐχὶ ποιεῖσι;  
αὐταὶ γὰρ ἐσμέν, ὀρθά, κοῦ μόνον τοῦτο  
ἀλλ' ἡ μαλακότης ὕπνος, οἱ δ' ἱμαντίσκοι  
ἔρι' οὐχ ἱμάντες.

57. τῶν . . . ἀνῶν: brachylogical comparison; = τῶν παρὰ σοι δερμάτων τῶν ἀνῶν, cf. ii. 15. The dialogue here shows strict correspondence between speaker and speaker even though this is before the match begins; cf. *Id.* viii. *ad init.*

60. αὐτόθε, 'from where you stand.' Comatas seems at last to have succeeded in making Lacon lose his temper, as a first preliminary to making him lose the match.

61. τὰν σαυτῶ: sc. *χώραν*. Soph. *Phil.* 1060 *χαίρε τὴν Λῆμνον πατῶν*. Cf. xviii. 20. *ἔχε τὰς δρύας*, 'and keep your blooming oaks.'

65. τὰς παρὰ τίν, 'over yonder near you.'

69. *κρίνης*: sc. *ἀρείω βουκολιαστὰν εἶναι*.  
*ἐν χάριτι*, 'as a favour'; cf. Plato, *Phaedo* 115 b *τί δὲ ἐπιστέλλεις ἢ περὶ τῶν παίδων ἢ περὶ ἄλλου του, ὅτι ἂν σοι ποιοῦντες ἡμεῖς ἐν χάριτι μάλιστα ποιοῖμεν*; Isocr. xviii. c *τὰς κρίσεις ποίου μὴ πρὸς χάριν μὴδ' ἐναντίας ἀλλήλαις*; Pseudo-Phocyl. ix. *πᾶσι δίκαια νέμειν μὴδὲ κρίσιν ἐς χάριν ἔλκε*.

71. τὸ πλέον ἰθύνης: *vid.* Liddell and Scott under *ἰθύνω*: but the phrase is an intentional oxymoron, since *ἰθύνειν* can only be used strictly of a right judgement (opp. to *σκολιὰ δίκη*).

72, 73. *Θουρίω*, 'the Thurian.' Thurii was founded in 443 B.C., near the site of the once flourishing town, Sybaris, which had been destroyed in 510 B.C. If reliance is to be placed on this passage we must conclude either that the name Sybaris remained and that a new township had sprung up (so Meineke), or that such families as traced their descent from the ancient Sybarites retained this appellation to distinguish themselves from the newcomers.

76. *βέντιστε* (*βέλτιστε*). This seems to be the only place where *οὗτος* is attached to a *vocative* case. The nominative in apposition is usual; Soph. *O. C.* 1627 *ὦ οὗτος οὗτος Οἰδίπους* or *οὗτος* alone; Arist. *Clouds* 723 *οὗτος, τί ποιεῖς*;

78. *εἰ τι λέγεις*: Verg. *Ecl.* iii. 52 'quin age si quid habes'; Plautus, *Stich.* v. 4. 35; Herond. vii. 47 *φέρ' εἰ φέρεῖς τι*.

79. *ἦσθα*: cf. xxx. 16. The imperfect is used to express what was always true but is only now recognized. Usually with *ἀρα*. Plato, *Gorgias* 478 c *οὐ τοῦτ' ἦν εὐδαιμονία, κακοῦ ἀπαλλαγὴ ἀλλὰ τὴν ἀρχὴν μὴδὲ κτήσις*.

80. The match begins. Comatas, as challenger, opens with a couplet, to which Lacon has to respond in two lines similar in thought and expression, but better if possible than his rival's. This goes on to l. 137, where Lacon apparently is unable to cap Comatas' couplet and is ruled out.

82. καὶ γάρ. 'Aye, the Muses may love you, for a greater than the Muses loves me.'

83. Κάρνεα : the great Dorian festival of Apollo.

καὶ δὴ : *temporal* here. 'Here's the Feast just coming on.' For position of the words—not at head of clause—cf. Arist. *Wasps* 1483; *Frogs* 604 ὡς ἀκούω τῆς θύρας καὶ δὴ ψόφον.

89. παρελάντα : accus. masc. particip. παρελάω = παρελαύνω. -όντα contracts to -άντα as in i. 90 γελάντι = γελάοντι = γελάουσι.

90. λείος : Cratidas meeting me in his fair beauty. λείος belongs of course to the predicate.

91. ἐκμαίνει : *A. Pal.* vii. 99 ἐκμαίνει χεῖλη με βοδόχροα.

Λιπαρά δέ, κ.τ.λ. *Eurip. Bacchae* 456 :

πλόκαμός τε γάρ σου ταναός, οὐ πάλης ὕπο,  
γένυν παρ' αὐτὴν κεχυμένος, πόθου πλέως.

92, 93. 'Dog-rose and anemone are not to be compared with roses; the rose-bed grows beside the garden wall.'

πεφύκει (πεφύκω) ἀνθηρα : cf. *Odys.* vii. 127 πρασιαὶ πεφύασι : *ib.* v. 72; *Achill. Tat.* i. 1. 5 αἱ δὲ πρασιαὶ τῶν ἀνθῶν ὑπὸ τὰ πέταλα τῶν φυτῶν στοιχηδὼν ἐπεφύκεσαν νάρκισσος καὶ βόδα καὶ μυρρίναι.

94. ὁμομαλίδες. Comatas had said 'dog-roses are not to be compared with roses, because dog-roses are inferior.' Lacon alters the order of comparison awkwardly and says, 'medlars are not to be compared with acorns, because medlars are superior.'

αἱ μὲν : sc. ἄκυλοι.

95. Join ἀπὸ πρίνοιο λεπύριον, as ἐκ κριθῶν μέθυ, *Aesch. Suppl.* 931, &c. The comparison in both cases refers of course to Clearista and Cratidas, in the first couplet to appearance (cf. *Nonnus*, viii. 210 καὶ βόδα τίς μετάρμεθεν ἐς ἄκυμόρους ἀνεμάνας;) in the second to disposition.

98. ἐς χλαῖναν, 'for a cloak'; cf. i. 40; *Arist. Clouds* 612 :

ἀφελούσ' ὑμᾶς ἅπαντας . . .  
πρῶτα μὲν τοῦ μηνὸς ἐς δᾶδ' οὐκ ἔλαττον ἢ δραχμήν.

100. σίττ' ἀπό : cf. iv. 45.

101. The verse is repeated from i. 13, but there is absolutely no ground for rejecting it as spurious in either place.

103. ποτ' ἀντολάς, 'to the eastward' (ἀντολάς, acc. plural); *Thucyd.* vi. 2. 5 τὰ πρὸς βορρᾶν τῆς νήσου. *Tr.* ὡς, 'where,' as in 101.

105. Πραξιτέλεος : 'Si Praxitelis nomen et fama ad pastores illos pervenerat, poterat ille bonorum suorum iactator craterem quem habebat pro illustrissimi illius sculptoris opere habere. Cf. i. 32. Minime igitur cogitandum de iuniore aliquo Praxitele neque credendum nobilissimi illius artificis cuius statuæ maximi aestimabantur opus aliquod penes hos pastores fuisse.'—*Wuestemann*. (The existence of a 'junior aliquis Praxiteles' is stated circumstantially by the Scholiast.) Praxiteles' fame was vigorous throughout Greece in Theocritus' day, and his sons also were noted as sculptors; *Herond.* iv. 23.

109. μὴ λωβασεῖσθε, 'You shall not spoil.' *Soph. Antig.* 84 ἀλλ' οὐν προμηνήσεις γε τοῦτο μηδενί : *Eurip. Medea* 822 λέξεις

δὲ μηδὲν τῶν ἐμοὶ δεδογμένων: Aesch. *S. c. T.* 250 οὐ σίγα; μηδὲν τῶνδ' ἔρεῖς κατὰ πτόλιν. In the last case to print οὐ σίγα τῶνδε, makes σίγα very awkward and only defers the explanation. In the first two the aorist subj. is often read against the MSS. Others keep the indicative and make the sentences questions, weakening the command unnaturally. In favour of taking all as emphatic negative proclamations (μή repudiantis) we have the similar οὐ μή construction, and most of all an example in Xen. *Hell.* ii. 1. 22 προεῖπεν ὥς μηδεὶς κινήσοιτο. This can only represent μηδεὶς κινήσεται, or μὴ κινήσεσθε, in direct speech: and cannot represent an *interrogative* clause (μηδεὶς κινήσεται);).

ἄβαι: the abstract noun is used attributively, as δρόσοι, Aesch. *Agam.* 141, for 'lion-cubs'; ἔρσαι—'young lambs'—*Odys.* ix. 222; cf. Theocr. x. 37. So *Odys.* v. 69 ἡμερὶς ἡβώωσα. The reading of κ, αἶαι, makes no sense, and is a mere misreading. β in minuscule is written υ.

116. μέμνη δκα, 'remember the time when'; cf. Eurip. *Hec.* 239 οἷσθ' ἥνικ' ἤλθες Ἰλίου κατάσκοπος; *Iliad* xiv. 71, &c.

119. ἐκάθηρε: a slang term; 'dusted you down.'

121. τῶλλαν: infin. for imperative; cf. x. 48.

γραιάς: gen. sing. 'from an old wife's tomb.'

σκίλλας, 'squills'; a remedy for melancholy madness. Herbs plucked from a tomb have double efficacy; especially if the tomb be that of a person who has died unnaturally. Similarly in Brit. Mus. Papyrus (see on *Idyll* ii) a lead tablet is to be suitably inscribed and buried, εἰς δάρον μνήμα.

122. τινά: as above, referring to a definite person; cf. Arist. *Frogs* 606 ἡκεῖ τῷ κακόν, 'there's trouble for some one.' Note how the following line corresponds in Chiasmus with 121.

σκίλλας . . . κυκλάμνον: τίλλειν . . . ὄρυσσε:  
ἰὼν . . . ἐνθῶν: ἀπὸ σάματος . . . ἐς τὸν Ἀλεντα

Join ἐνθῶν ἐς τὸν Ἀλεντα. The Aleis here is a river of the Sybaris district; contrast vii. 1, note.

124. Ἰμέρα: another unknown stream.

γάλα is cognate accusative; cf. v. 126; Lucian, *V. Hist.* i. 7 ποταμῷ οἶνον βρίοντι: Theocr. xxv. 15. The dative is less commonly used, Ap. Rhod. iii. 223 ἡ μὲν (κρήνη) ἀναβλύζεσκε γάλακτι: Eurip. *Bacchae* 142:

ρεῖ δὲ γάλακτι πέδον, ρεῖ δ' οἶνον, ρεῖ δὲ μελισσῶν νέκταρι.

126. ἁ Συβαρίτις: sc. πηγῇ.

τὸ πότορθρον, 'at dawn.'

127. βάψαι, 'draw honey in place of water.' On this sense of βάπτω see Dr. Rutherford on Babrius, lxxi, and cf. Nicand. *Alex.* 514 τὴν ἅλα βάπτε.

131. πολλὰς δέ, 'and dog-roses flourish here like any rose.' (The Vulg. *ροδοκισσός* is apparently a vox nihili.)

ἐπανθεῖ affords a good example of the fondness of the Alexandrian poets for compound verbs instead of simple; Theocritus has, e.g. εἰσαῖω, κατασμίχω, ἀγκλέπτω, ἐνδιαθρήπτομαι (Legrand). Attic would use ἀνθεῖ or have a dative with ἐπανθεῖ.

133. τῶν ὤτων: Tibullus, ii. 5. 92 'oscula comprensis auribus eripiet.'



138. παύσασθαι. Lacon apparently hesitates over his capping verse; is beginning tardily, but is at once stopped by the umpire and declared beaten.

143. ὅττι πῶκ' ἤδη, 'since now at last I have won the lamb' (cf. l. 24).

144. ὕμιν, 'you shall see me leap sky high.'

145. κερουτίδες: a word recovered by Ahrens; it is feminine of κερουτής, a noun formed from the verb κερουτιάω (κερουτιᾶ = γαυριᾶ, Hesych.), 'wanton.' So in 147 κορυπίλος = κορύπτῃς as ναυτίλος = ναυτής (Ahrens in *Philolog.* vii. p. 446).

148. πρὶν ἢ γ' ἐμέ: the emphatic form of the pronoun is required, not με which has been 'restored' by recent editors. The clause belongs as the use of the accus. and infin. shows to εἰ τιν' ὀχυνσεῖς not to φλασσῶ τυ.

## VI.

On the Aratus of this poem see *Intro.* pp. 16, 17 *sqq.* The date of the piece must be placed in the Coan period of Theocritus' life (*Intro.* p. 24). The poem is a companion to *Idyll* xi (see Preface there), but shows the Cyclops in a more delicate and refined character.

In form the poem is a singing-match between Daphnis and Damoetas, though rather irregular in form since the songs do not correspond in length, and there is no adjudication of prize. It is probable that the legendary Daphnis is here intended as he appears in *Idyll* viii, and not contemporary shepherds of Theocritus' own day; cf. xi (Preface).

1. χῶ Δάφνις δ βουκόλος. This order of words with article is common in Theocritus; cf. iv. 20 χῶ ταῦρος δ πύρριχος: v. 62: vii. 98: ii. 74, &c. (see Ameis' note); and *vid.* xv. 58.

2. τὰν ἀγέλαν: the singular is used distributively, 'each his flock'; cf. xxii. 191; *Iliad* x. 153:

ἔγχεα δέ σφιν  
ὄρθ' ἐπὶ σαυρωτῆρος ἐλήλατο.

Ap. Rhod. i. 528:

οἱ δ' ἀνὰ σέλματα βάντες ἐπισχερῶ ἀλλήλοισι,  
ὥς ἐδάσαντο πάροιθεν ἐρεσσέμεν ᾧ ἐνὶ χώρῃ

(each in his place); cf. Verg. *Ed.* vii. 2.

3. πυρρός: cf. Eurip. *Phoeniss.* 32 ἤδη δὲ πυρσαῖς γένυσιν ἐξανδρούμενος: Longus, i. 15 ἀρτιγένειος μειρακίσκος, λευκὸς ὡς γάλα καὶ πυρρός ὡς θέρος μέλλον ἀμᾶσθαι. πυρρός, 'prima lanugine pubescens,' Paley.

4. θέρος, 'in summer'; gen. of time.

5. πρῶτος for πρότερος: cf. ἄλλος for ἕτερος, vi. 46; vii. 36, &c. Daphnis addresses Polyphemus in his song, calling him to mark how Galatea tempts him, pelting his flock or his dog with apples, mocking him, and coquetting with him. Damoetas answers, in the person of Polyphemus, that he has noted Galatea's wiles, but turns a deaf ear and affects not to care, for he will move her by jealousy.

7. μάλοισιν: cf. ii. 120; Verg. *Ecl.* iii. 64; *A. Pal.* v. 79

(Plato) *μήλον ἔγώ· βάλλει με φίλων σέ τις*, and a modern Greek folk-song (Legrand, *Chansons popul.* 15):

εἶχα μίαν ἡμέρα σκόλη  
καὶ ἐμπήκα 'στὸ περβόλι (into the garden)  
κ' ἤδρα μὰ γλυκούσσα κόρη·  
κ' εἶπα τῆς· νὰ ζήσης κόρη·  
ποῖσε με κ' ἐμένα φίλον  
ἦ με μήλο ἢ μ' ἀπίδα  
ἦ με τὰ γλυκὰ σου χεῖλη.

(Make me your lover with an apple or a pear, or with your sweet lips.)

δυσέρωτα: *vid.* i. 85.

τὸν αἰπόλον ἄνδρα: predicative; 'calling him a laggard in love, the *goatherd*.' For the article cf. xxii. 69, note. αἰπόλον is used contemptuously as in i. 86. The conjecture (Jacobs and Meineke *καὶ αἰπόλον*) should be rejected. Paley's order *καλεῖσθαι τὸν αἰπόλον δυσέρωτα ἄνδρα* does not commend itself.

8. ποθέρησθα: *vid.* Dial. § 3.

11. νν: *sc.* τὰν κύνα, not Galatea; 'the fair waves lightly splashing show the dog's reflection as she runs on the sand.' The edge of the sand where the dog runs is just covered with the water. Most editors read *καχλάζοντος* from the Juntine, but this is only 'emendation' to avoid hiatus, and has no MS. support. For hiatus cf. vii. 8 and Index.

12. καχλάζοντος αἰγιαλοῖο is in itself unobjectionable, cf. Pind. *Ol.* vii. 1 *φύλλαν ἀμπέλου ἔνδον καχλάζοντος δρόσφ*: Propert.

iv. 18. 4 'et sonat Herculeo structa labore via.'

13. φράξω μή: cf. iii. 5.

15. αὐτόθι: cf. v. 60; iii. 8, note.

διαθρύπτεται, 'coquets.'

ὡς ἀπ' ἀκάνθας, κ.τ.λ., 'like the dry thistle-down in hot summer's days.' Galatea is as fickle and restless as the thistle-down is tossed this way and that never settling; cf. *Odys.* v. 328:

ὡς δ' ὅτ' ὀπωρινὸς Βορέης φορέησιν ἀκάνθας  
ἀμ πεδίον, πικινὰ δὲ πρὸς ἀλλήλησιν ἔχονται,  
ὡς τὴν ἀμ πέλαγος ἀνέμοι φέρον ἔνθα καὶ ἔνθα.

17. καὶ φεύγει, κ.τ.λ.: cf. Terence, *Eun.* iv. 7. 43:

'Novi ingenium mulierum;  
nolunt ubi velis,  
Ubi nolis cupiunt ultro' (Hiller).

The sentence should probably be taken universally, connecting it with *διαθρύπτεται*: she plays the coquette; shuns when one loves, and follows when one loves not. For the form of the line cf. xiv. 62; Nonnus, xvi. 297 *κτείνεις γὰρ ποθέοντα καὶ οὐ γαμέοντα* *διώκεις*: Nicet. *Eugen.* iii. 11 *μισεῖς στέργοντα καὶ οὐ ποθέοντα ποθεῖς με*.

18. τὸν ἀπὸ γραμμᾶς λίθον, 'and moves out the piece on the centre line.' The metaphor is taken from the game of *πασσολί*. This was a kind of draughts played on a board divided into thirty-six squares (6×6). The central subdividing line was called *ἱερὰ γραμμὴ*, and the piece (*βασιλεύς*) placed thereon was

only moved as a last resource. With γραμᾶς here *sc. ιερᾶς*. ἀπό, cf. οἱ ἐκ τοῦ πεδίου ἔθειον, Xen. *Anab.* iv. 6. 25, &c.

19. καλὰ καλὰ: cf. viii. 19 ἴσον ἴσον: A. Pal. vii. 726 ἡ καλὰ καὶ καλῶς Πλατῶνις ὑφηνάμενη: *Iliad* v. 31 Ἄρες Ἄρες: Martial, ix. 12:

‘Sed Graeci quibus est nihil negatum  
Et quos Ἄρες Ἄρες decet sonare.’

22. τὸν ἐμὸν ἔνα τὸν γλυκύν: for the use of the article see iv. 33, note. The ellipse of ὀφθαλμόν is strange, but is softened by the following words. In Herond. vi. 33 μὰ τούτους τοὺς γλυκέας, and *Id.* v. 59 μὰ τούτους τοὺς δύο, which can now be quoted in support of this line, a gesture would complete the meaning. ἐμὸν, cf. viii. 65; i. 115. I have transposed τὸν (*vid. not. crit.*) for two reasons. (1) τὸν ἐμὸν is not in itself sufficient to balance τὸν ἔνα γλυκύν as co-ordinate attribute. (2) Eustathius refers to the phrase (*Opusc.* 346. 20) εἰποι ἂν ὁ Θεόκριτος τὸν ἔνα τὸν γλυκύν τούτων.

ποθόρημαι. The compound verb is justified by v. 8, ‘with which I look at her (if I please).’ The present is used with self-assurance for the future, μικρὰ εἰπὼν ἤδη καταβαίνει, Aesch. ii. 183. The middle of the -μι form is found *Odys.* xiv. 343 (2nd person), cf. δίζημαι (see Hiller’s note). [Monro, *Hom. Gram.* § 378 writes: ‘The form ὄρηαι for ὄρά-σαι should possibly be ὄρᾶαι: if the ending is in its original form it belongs to the non-Thematic conjugation.’ If ὄρηαι is wrong, ὄρημαι must give place to ὄρημι here. The same question arises in v. 25].

23. Τηλέμος: see *Odys.* ix. 507 sqq. Telemus had prophesied the coming of Odysseus and the blinding of Cyclops.

24. φυλάσσοι: a final clause depending on an optative of wish takes the optative, Aesch. *Eumenid.* 297 ἔλθοι ὅπως γένοιτο τῶνδ’ ἐμοὶ λυτήριος: Soph. *Ajax* 1222, &c.

27. ὦ Παῖάν, ‘Polyphemus gloats.’

τάκεται: cf. v. 12.

29. The sense of the line is obviously that Polyphemus set his dog on to bark at Galatea, but there is considerable doubt as to the reading. The imperative ὑλάκει is mentioned as a variant in Schol. k. If this is right we might read σίττα for σίγα (so Fritzsche): or keeping σίγα and ὑλάκεῖν explain the infinitive by a gesture or nod (σιγῇ νευστάζοντες ὅτι χρέος ἀλλήλοισι, Oppian, *Hal.* v. 155). Ruhnken’s conjecture given in the text seems however the best solution; the aorist as in 21 εἶδον.

ἤρων: keeping up the pretence that he no longer cares for her.

35. πᾶν, ‘the other day’; cf. iv. 60; xv. 15; Verg. *Ecl.* ii. 25; Ovid, *Met.* xiii. 840:

‘Certe ego me novi; liquidae in imagine vidi  
Nuper aquae placuitque mihi mea forma videnti.’

ἦς δὲ γαλάνα. Parataxis: instead of ὅτε ἦν γαλήνη.

37. παρ’ ἐμὴν: παρά with dative of the person judging; cf. παρὰ τοῖς εὐφρονούσι κρείττον’ ἐστὶ ἡ παρὰ τοῖς ἄλλοις ἅπασιν εὐδοκίμειν, Isocr. ix. 74.

38. ὑπέφαινε, ‘reflected,’ *sc. πόντος*.

Παρίας λίθου, 'Parian marble,' Pind. *N.* iv. 132 στάλαν Παρίου λίθου λευκότεραν. With the whole passage cf. Lucian, i. 290 ἐπεὶ τὰ γε ἄλλα δπόταν ἐθέλῃς μαθεῖν οἷα τυγχάνει οὔσα τὴν ὄψιν, ἀπὸ πέτρας τινός, εἴ ποτε γαλήνῃ εἴῃ, ἐπικύψασα ἐς τὸ ὕδωρ ἰδὲ σεαυτὴν οὐδὲ ἄλλο ἢ χρῶαν λευκὴν ἀκριβῶς.

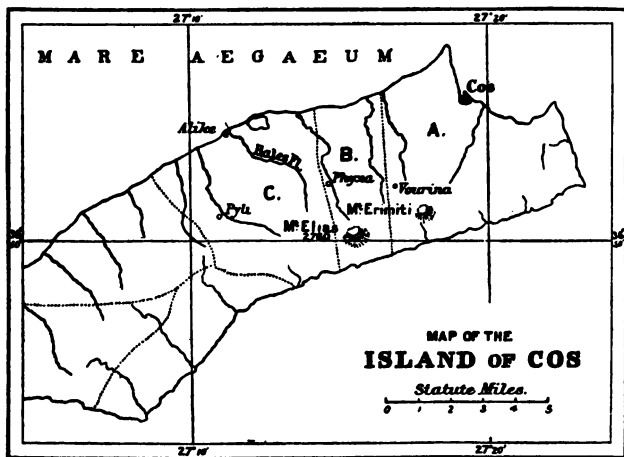
39. ἐπτυσσα: cf. *xx.* 11; Tibullus, i. 2. 96 'despuat in molles et sibi quisque sinus.'

46. νίκη = ἐνίκη, 'neither was victor'; so νικῶ is used in perfect sense, 'I am victorious.'

οὐδάλλος for οὐδέτερος: this use is constant in Alexandrian writers; Ap. Rhod. i. 10 ἄλλο . . . ἄλλο, of two; cf. Theocr. *xxiv.* 61; conversely ἕτερος for ἄλλος, *xxv.* 174; so ἕκαστος for ἑκάτερος, *A. Pal.* ix. 13. ἀνήσαστοι, 'invincible.'

## VII.

See *Intro.* p. 12 *sqq.* for a general discussion of the circumstances and character of this famous poem; *ib.* 13, 14 for the identification of the persons mentioned. The scene of the poem is definitely fixed as Coan by the researches of Messrs. Hicks and Paton (*Inscriptions of Cos*). The subjoined map shows the district.



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The dotted lines show the divisions of the Demes. A. Κῶαν: B. Φυζιανῶν, with chief town Φύζα or Πύζα (*vii.* 130): C. Δήμος 'Αλεντινῶν, with chief towns Pyli (Πέλη) and Alike ('Αλεις); so Hicks and Paton, *Inscr.* 344 τοὶ κατοικεῖντες ἐν τῷ δάμῳ τῶν 'Αλεντινῶν καὶ τοὶ ἐνεκτημένοι καὶ τοὶ γεωργοῦντες ἐν 'Αλεντι καὶ Πέλῃ.

The fountain Βούρινα (vñi, 6) still bears the name Vourina, and is shown south-west of the town of Cos. Πόλις of line 2 is the town of Cos. Ἄλεις may be either the deme, or the river which runs down to the sea at Alike. Hicks and Paton take it as the former, but the context suits a large district less well than a more definite spot.

1. Εὐκριτος. This name and those of Phrasydamus and Antigones are doubtless real, and not pseudonyms.

2. εἶρπομες, 'walked.'

σὺν καὶ τρίτος: cf. Ap. Rhod. i. 74 σὺν καὶ τρίτος ἦεν Ὀϊλεύς.

3. τῇ Διοί: in honour of Ceres.

θαλύσια, 'a harvest home.' *Iliad* ix. 534:

Ἄρτεμιν ὦρσε  
χωσαμένη δ' οἱ οὐτὶ θαλύσια γουνῶ ἀλωῆς  
Οἰνεὺς βέξε.

4. εἰ τί περ: cf. ii. 34; Xen. *Hellen.* v. 3. 6 ὅτι περ ὑφελος ἦν τοῦ στρατεύματος. Περ is usually added in this idiom but can be omitted; cf. *Erig.* xvii. 4; *A. Pal.* vii. 472 (Leonidas):

τίς μοῖρα ζωῆς ὑπολείπεται, ἢ ὅσον ὅσον  
στιγμὴ καὶ στιγμῆς εἰ τι χαμηλότερον;

Arist. *Frogs* 70:

πότερον εἰς Αἰδου κάτω;  
καὶ νῆ Δι' εἰ τί γ' ἔστιν ἔτι κατωτέρω.

The construction is ἐσθλοὶ εἰ τί περ ἐσθλὸν τῶν χαῶν ἐστίν: cf. *Erig.* xvii. For the neuter cf. Callim. i. 70 εἴλεο δ' αἰζήαν ὅτι φέρτατον: Xenoph. *Hiero* i. 26.

5. χαῶν τῶν ἐπάνωθεν, 'of the good fellows of old time.' χαῶν (leg. χαῶν) τὸ εὐγενὲς καὶ ἀρχαῖον, Schol. k. The word is elsewhere only known in the longer form χαῖος, Ar. *Lys.* 91.

ἐπάνωθεν: cp. *Erig.* xxii. 3 πρῶτος τῶν ἐπάνωθε μουσσοποιῶν. Commoner ἀνωθεν, Theocr. xv. 91; xxii. 164; Plato, *Timaeus* 18 d τοὺς ἐμπροσθεν καὶ ἀνωθεν. Chalcion was son of Eurypylus, a legendary king of Cos, and Clytia his wife, daughter of Merops.

6. δὲ ἐκ ποδὸς ἀνυσε, 'who made the fount Burina (Vourina) with his foot pressing his knee upon the rock.'

ἐκ: cf. ii. 10; Pind. *P.* iv. 359 εἰρεσία δ' ὑπεχώρησεν ταχείαν ἐκ παλαμῶν ἄκροσ ('by the might of'): i.e. he created the fountain by the pressure of his foot, while he drove his knee against the upright wall of rock. A statue of Chalcion was erected over the fountain; ἵσταται ἐν Κῷ ἀνδρὶς καὶ ἐκ τοῦ ποδὸς αὐτοῦ ἐκρέει πηγῇ, Schol. The fountain is mentioned also by Philetas, ἐν προχοῇσι μελαμπέτροιο Βυρίνης.

7. ταὶ δέ: deictic, 'and there hard by.'

8. ὑφαίνων: cf. Milton, *P. L.* iv. 692 of Eve's bower:

'The roof  
Of thickest covert was inwoven shade  
Laurel and myrtle, and what higher grew  
Of firm and fragrant leaf . . .'

11. *Βρασίλα*. This place is not identified, nor is it known who this *Brasilas* was. 'K. Tümpel (*Rhein. Mus.* 46) suggests that it is another name for Poseidon; and that the *σάμα*—monument—was the same as that described by Pausanias, as standing near the Peiraeus Gate, near a temple of Demeter. This monument represented Poseidon vanquishing the Coan Polybotes, and was assigned not to Poseidon but to another; ? to *Brasilas*' (Kynaston). Poseidon was certainly connected with Cos in mythology, but the derivation proposed by Tümpel, *βράσσω-λάας* = *ἐνοσί-χθων*, is monstrous. Stone-thrower is not a fair substitute for earth-shaker.

*τὸν ὀδύταν*: *vid.* *Introd.* p. 20.

12. *σὺν Μοῖσαισι*: construe with *εὖρομε*: cf. ii. 28, note. 'By the grace of the Muses we found our traveller, a noble fellow of Crete.'

*Κυδωνικόν*: of Cydonia in Crete (*vid.* *Odys.* xix. 176).

13. *Λυκίδαν*: *Introd.* p. 18.

14. *αἰτόλῳ* . . . *ἔψκε*: *Introd.* p. 13, where I have explained my view that this means, 'was dressed up as a goatherd.'

15, 16. 'For he had on his shoulders a yellow skin from a shaggy thick-haired goat.'

*κνακόν*: *vid.* iii. 5.

*ἐκ* is superfluous, as in ix. 10.

*λασίῳ δασύτριχος*: two epithets without conjunction, and practically synonymous; *vid.* Lobeck on *Ajax* 708: *Odys.* vii. 34 *ἡρσὶ θεῶσι*, *ἠκείρσι*: *h. Apoll.* 107 *ποδήμενος ὠκέα*: *h. Hermes*, 171 *πλούσιον ἄφνειον πολυλήιον*.

*ὦμοισι* is locative dative, cf. ii. 121.

With the whole cf. the description of Paris in Coluthus, 107:

*καὶ τις δρεσσαύλοιο δορὴ μετόπισθε χιμαίρης  
ἐκκερμὲς ἤωρητο καὶ αὐτὴν ἤπτετο μηρῶν  
ποιμενίῃ δ' ὑπέκειτο βοῶν ἐλάτερα καλαῦροψ.*

17. *γέρων*: cf. xxi. 22, note.

18. *πλακερῷ*: *πλατεῖ*. *πλακὸν γὰρ τὸ πλακὺ γράφεται δὲ καὶ πλοκερῷ παρὰ τὴν πλοκὴν καὶ τὴν ὑφὴν*, Schol.

18, 19. *ροικὰν* . . . *κορύναν*: cf. iv. 49 *λαγωβόλον*.

19. *μ'*: *μοι* elided, cf. iv. 58.

*σεσαρώς* (*σαίρω*): the word loses its classical sense of 'grinning' in later authors, and is used of the lips half opened in a smile. Lucian, *Amores*, § 13 *σεσηρότι γέλωτι μικρὸν ὑπομειδιῶσα*.

20. *εἶχετο*, 'a smile played about his lip.'

21. *Σιμιχίδα*: *vid.* *Introd.* pp. 8 and 16.

*τὸ μεσαμέριον*: in the noontide; cf. i. 15.

*πόδας ἕλκει*: either (1) 'toil along,' or (2) simply 'walk.' The latter is supported by Herond. vii. 125:

*ἦν ἔχῃτε χήτερον χρεῖην  
ἢ σαμβάλισκων ἢ ἄ κατ' οἰκίην ἔλκειν  
εἴθισθε.*

The former by Eurip. *Medea* 1181:

*ἦδη δ' ἂν ἔλκων κῶλον ἐκπλέθρου δρόμου  
ταχὺς βαδιστῆς τερμόνων ἀνθήπτετο.*

22. ἐν αἰμασιαῖσι (ἐν, k; ἐφ', vulg.): cf. Herod. ii. 69 οἱ κροκό-  
 δειλοι (lizards) οἱ ἐν τῇσι αἰμασίῃσι. The αἰμασιά was a rough  
 wall of stones built without mortar and affording plenty of  
 holes for lizards to lie in. For the picture of noonday quiet  
 cf. l. 15 sqq., and Tennyson's *Oenone*:

'For now the noonday quiet holds the hill:  
 The grasshopper is silent in the grass:  
 The lizard, with his shadow on the stone,  
 Rests like a shadow, and the winds are dead.'

(Callim. vii. 72 μεσαμβρινὸν δ' εἶχ' ὄρος ἀσυχία.)

24. μετὰ δαῖτα. Cobet would alter to κατὰ δαῖτα, but μετὰ  
 in such phrases as this means, 'to go to join.' Cf. *Iliad* xix.  
 346 οἱ δὲ δὴ ἄλλοι οἰχονται μετὰ δεῖπνον: Theocr. xxv. 87: Ap.  
 Rhod. ii. 460:

στόλον ἀνδρῶν  
 Ἑλλάδος ἐφανίοντα μετὰ πτόλιν Αἰήτiao.

It is only when used with a noun denoting a moveable thing  
 that it means 'to fetch'; cf. xiii. 16; xxix. 38; *Iliad* xiii. 248;  
 Arist. *Acharn.* 728.

25. τοῖ . . . νισσομένοι. τοῖ=σοι, and the construction passes  
 from the dative (of person concerning) to gen. abs.; cf. *Iliad*  
 xvi. 531 ὅττι οἱ ὦκ' ἤκουσε . . . εὐξαμένοι: Ap. Rhod. iii. 371  
 ἐκ δὲ οἱ ὄμματ' ἐλαμψεν ὑπ' ὀφρύσιν ἱεμένοι: Theocr. xxv. 67.

26. ἀεῖδει, 'rings.'

27. ἀμείφθην: first in Pindar, *P.* iv. 180; see *New Phrynichus*,  
 p. 187; Babrius, xii. 19 (Rutherford, *ad loc.*).

31. θαλυσίας, 'this journey leads to a harvest-home.' The  
 adj. is used freely for πρὸς τὰ θαλύσια. Cf. *Καρνεάδες ὤραι*,  
 Callim. *Apol.* 87; οἶχετ' ἀπαυλόσυνος ἀπὸ τῆς αὐλῆς, Leonidas,  
*A. Pal.* vi. 221.

34. εὐκριθόν: predicatively. 'Filled up with wealth of  
 grain.'

35. ξυνὰ γάρ, 'the way is ours together, ours together the  
 day.'

ἀὼς bears this sense frequently in Alex. writers; cf. Bion,  
 iii. (Hermann) 18 χά νῆξ ἀνθρώποισιν ἴσα καὶ ὁμοῖος ἀὼς. For the  
 style of the line, see *Introd.* p. 41, and Ap. Rhod. iii. 173 ξυνὴ  
 γάρ χρειώ, ξυνοὶ δὲ τε μῦθοι ἔασσι.

36. ἄλλον: cf. vi. 47, note.

37. καπυρόν: orig. 'dry'; then of sound, 'clear ringing.'  
 Cf. the Latin 'argutus.' Lucian, i. 271 μουσικὸς εἰμι καὶ συρίζω  
 πάννυ καπυρόν: Longus, ii. 5. 1 πάννυ καπυρόν γελάσας.

στόμα: cf. *Epit.* Bion. Ὅμηρος τῇνο τὸ Καλλιόπας γλυκερὸν  
 στόμα.

38. οὐ ταχυπειθής: cf. ii. 138.

40. Σικελίδαν: *vid.* *Introd.* p. 15. There is no indication of  
 the origin of this name for Asclepiades. Hiller's notion that  
 we have to deal with an anagram, 'since the consonants of the  
 name Sicelidas are all found and in the same order in Ascle-  
 piades,' is most unlikely. On Philetas, see *Introd.* pp. 10  
 and 20.

41. βάτραχος, 'I am matched like a frog against cicadae.'

42. ἐπιτάδες, 'to suit my purpose'; Lucian, i. 255 φησὶ δ' οὖν ὅτι ἄλλως ἐπελθὼν οὐκ ἐξεπιτήδες ἤρετο ('she asked with no particular object but just at random'): Lysias, i. 11 τὸ παιδίον ὑπὸ τῆς θεραπαίνης ἐπιτήδες λυπούμενον ἵνα ταῦτα ποιῇ.

44. πεπλασμένον, κ. τ. λ., 'thou art an olive branch moulded in truth by Zeus.'

ἐρνος: after the Homeric δ δ' ἀνέδραμεν ἐρνεὶ ἴσος (Iliad xviii. 56).

ἐκ: of agent, cf. vii. 112, &c.

ἐπ' ἀλαθείᾳ: not I think 'for truth'—ἐπί expressing the object aimed at, but keeping the metaphor of πεπλασμένον, 'made on the mould of truth.' Cf. Pindar, P. i. 167 ἀψευδεὶ δὲ πρὸς ἄκμονι χάλκευε γλώσσαν.

46. 'Who strives to raise a house as high as the crest of a lordly mountain.'

εὐρυμέδοντος: a fine epithet for a hill whose domain is as wide as the prospect from its summit. So Pindar, N. ii. 29 εὐρυμέδοντι Παρνασσῷ. Empedocles has the same epithet of αἰθήρ. [The v. l. 'Ὀρομέδοντος, though better supported by MSS., is certainly inferior in itself.]

48. ἐτώσια μοχθίζοντι: cf. i. 38; Pindar, Ol. ii. 156:

λάβροι  
παγγλωσσία, κόρακες ὤς, ἀκραντα γαρυμένα  
Διὸς πρὸς ὕρνηχα θεῖον:

vid. Introd. p. 20. As this idyll belongs to the first period there can be no reference as so often supposed to Apollonius. The same sentiment is expressed by Callim. ii. 105:

'Ο φθόγος Ἀπόλλωνος ἐς οὐατα λάθριος εἶπεν  
οὐκ ἄγαμαι τὸν αἰοδὼν ὃς οὐδ' ὅσα πόντος αἰδεῖται, κ. τ. λ.

50. κήγῳ μὲν. The sentence is not finished, but passes naturally into a new construction and turn of expression.

51. ἐξεπνόνασα: the song, therefore, is not an impromptu, but one already elaborated like the Daphnis-elegy of Id. i. See Introd. p. 21.

53. χῶταν, 'when the Kids are in the western sky and the south wind chases the waves, and Orion stands upon the seas.'

ἐφ' ἑσπερίοις ἐρίφοις. ἐπί is used here of simultaneous time, or circumstances; cf. Ap. Rhod. i. 329:

ἱλλομένοις ἐπὶ λαίφεσιν, ἥδ' καὶ ἰστωῷ  
κεκλιμένῳ, μάλα πάντες ἐπισχερῶ ἐδριώοντο

(while the sails were furling)—an equivalent of gen. absol.; cf. Id. i. 514 ὀρθοῖσιν ἐπ' οὐασιν ἡρεμέοντες κηληθμῷ ('arrectis auribus'): Id. i. 1013 ἐπὶ πνοῆς ἀνέμοιο. In Attic ἐπί so used signifies succession, 'after,' ἐπὶ χιόνι πεσοῦσα, Herodot. ii. 22; ἐπ' ἀσφάκτοις μέλαιοις, Eur. Ion 228. The Kids—a cluster of stars in Auriga—are low down in the north-west sky (altit. 30°) one hour before sunrise on Nov. 28. Orion is at the same time just touching the horizon, so that he may be said to stand on the



sea. Theocritus here speaks of the 'cosmical' setting. Cf. Aratus, 308 τῆμος (at end of November) δύεται ἡῶθι πρὸ ἀθρόος Ὁρίαν.

ἑσπερίαις: Aratus, 1065 καὶ ἑσπερίαν προπάρουθεν Πληιάδων (i.e. early autumn). Cf. further, Theocr. xxiv. 10; Hesiod, *Erg.* 619.

54. Ἰσχη (Ἰσχη k) is required here as we have two coordinate time clauses, χῶταν . . . χῶριαν ὅτε. Most editors read Ἰσχει, *vid.* xvi. 95, note.

57. ἀλκυόνες. The belief was current that while the halcyon was sitting calm weather prevailed. Simonides 12:

ὡς δ'όταν χειμέριον κατὰ μῆνα πινύσκη  
Ζεὺς ἄματα τέσσαρα καὶ δέκα  
λαθάνεμόν τέ μιν ὥραν καλίοισιν ἐπιχθόνιοι  
ἱρὰν παιδοτρόφον ποικίλας ἀλκυόνος.

58. ἔσχατα, 'from the bottom of the sea.' Fritzsche, quoting *A. Pal.* xiii. 27 βίη νότου πρήσαντος ἔσχάτην ἄλα, which does not prove this meaning for ἔσχατος: cf. xvi. 51, note. Others translate 'from the furthest shore.'

60. ἐφίληθεν. For aorist cf. xv. 100; Arist. *Frogs* 229:

ἐμὲ γὰρ ἔστερξαν εὐλυροὶ τε Μοῦσαι  
καὶ κεροβάτας Πάν.

62. ὥρια, 'seasonable.'

εὐπλοον = εἰς ὃν εὐ πλεύσειεν ἂν τις: Aesch. *Agam.* 665 ὡς μῆτ' ἐν ὄρμῃ κύματος ζάλην ἔχειν: Quint. *Smugn.* xiv. 623 ἐλπομένους εὐορμον ἔδος λιμένων ἀφικέσθαι.

64. φυλάσσων, 'wearing.'

65. τὸν Πτελεατικὸν οἶνον, 'our wine of Ptelea.' There were numerous places of this name, one being in Cos according to the Scholiast. Lycidas means doubtless some local vintage. The regular Coan wine was noted for its medicinal properties chiefly. The idea that Πτελεατικόν is to be derived from πτελέα, 'an elm-tree' (wine from vines trained on elms or wine flavoured with elm) is barred by the form of the word. We should have then πτελεῖτης οἶνος: cf. σταφυλῖτης, βοδίτης, κεδρίτης, ροίτης, &c.; and among the many plants used to flavour wine among the Greeks elm is—happily—not mentioned.

68. For form of line cf. iv. 25—three nouns joined by τε, the last with epithet. So xiii. 45; *Odys.* v. 64, 66; iii. 434, 451; ix. 24; xxi. 10, &c.

69. μαλακῶς, 'at my ease.'

μνημένους: I will drink to the memory of Ageanax; cf. *A. Pal.* vii. 452 (Leonidas):

μνήμης Εὐβούλιο σαόφρονος ὦ παριόντες  
πίνωμεν.

70. αὐταῖσιν. This has been variously explained: (1) with ἐρείδων, 'pressing my lips right into the cups' (Hartung); (2) 'exhauriens calicem ut solus relictus sit calix' (Fritzsche). This is impossible; the first is not good sense. Others emend γλυπταῖς ἐν (Jacobs), αὐαῖς ἐν Graefe (so Hiller) proleptically,

'draining the cup.' If any alteration is required I should prefer *αὐτὰς ἐν κυλίκεσσι*, 'idly,' but *αὐταῖσιν* may possibly be kept in the sense of 'merus,' 'unmixed'; cf. *αὐτοκρήνης* and *αὐτοκράστος*, Nicand. *Alex.* 162 *δέπας ἔμπλεον οἴνης Πραμνίου αὐτοκρήης*.

71, 72. See *Introd.*

*εἰς μὲν* for *ὁ μὲν*, *ὁ δέ*, Callim. *Ep.* i. 3 *ἡ μία μὲν δὴ νύμφη καὶ πλούτῳ καὶ γενεῇ κατ' ἐμὲ ἡ δ' ἑτέρα προβέβηκεν*.

73. *Ξενίας*: see note on i. 65.

74. *ὄρος ἄμφ' ἐπονείτο*, 'how the hills round about sorrowed for him, and how the oaks mourned.' Inanimate nature weeps as the beasts do in i. 71 *sqq.* Cf. Bion, *Epit. Adon.* 31 *τὰν Κύπριν αἰαὶ ὄρεα πάντα λέγοντι καὶ αἱ δρύες αἰαὶ Ἀδωνιν*: *Epit. Bion.* 1:

*αἰλινά μοι στοναχεῖτε νάπαι καὶ Δώριον ὕδωρ  
καὶ ποταμοὶ κλαίετε τὸν ἡμερόεντα Βίωνα.*

Milton, *Lycidas*:

'Thee, shepherd, thee the woods, and desert caves  
And all their echoes mourn.'

75. *φύοντι*: cf. iv. 24, note.

76. For construction cf. v. 38, note, 'when he faded as fades a streak of snow under the ridge of Haemus.'

*τις* is unusual with *χίων*. For the simile cf. *Odys.* xix. 205:

*ὡς δὲ χίων κατατήκετ' ἐν ἀκροπόλοισιν ὄρεσσιν,  
ἦντ' Εὐρος κατέτηξεν ἐπὴν Ζέφυρος καταχεύρ'*

*ὡς τῆς τήκετο καλὰ παρήϊα δάκρυ χεύουσης.*

Callim. vi. 91:

*ὡς δὲ Μίμαντι χίων ὡς ἀελίῳ ἐνι πλαγῶν  
καὶ τούτων ἐτι μᾶλλον ἐτάκετο.*

78. *λάρναξ*. The shepherd Comatas was shut in a chest by his master because he sacrificed cattle to the Muses. After a year the chest was opened and it was found that Comatas had been miraculously fed by bees and his life preserved. The fable was told by Lycus of Rhegium, an elder contemporary of Theocritus, father by adoption of the poet Lycophron.

80, 81. *αἰ σμαῖ . . . μέλισσαι*. For order cf. xvi. 34, 35.

*ἀνθειςσι*, 'honey'; cf. xv. 116; Verg. *Geor.* iv. 39, 250 'floribus' = pollen.

82. *νέκταρ*: Hesiod, *Theogn.* 83:

*τῷ μὲν ἐπὶ γλώσση γλυκερὴν χεῖουσιν ἑέρσην  
τοῦ δ' ἐπε' ἐκ στόματος βεῖ μέλιχα.*

83. *πεπόνθεις*: pluperf. *τερπνὰ πεπόνθεις*; cf. Isocr. 199 d *συνέβη γὰρ αὐτῷ διὰ τὴν ἀφίξιν τὴν εἰς Κύπρον παῖ ποιῆσαι καὶ παθεῖν πλείστ' ἀγαθά*.

85. *ἔτος ὅριον*: apparently = 'the year in all its seasons,' i. e. a whole year.

ἐξεπόμενος, 'wert oppressed'; 'Comatas, licet de victu non laboraret, libertate tamen privatus et in cavea quasi inclusus erat' (Wuestemann).

86. αἶθ' ἐπ' ἐμοί, 'wouldst thou had been numbered among the living in my day, that I might be tending thy goats on the hillside: listening to thy voice whilst thou lay 'neath the oaks or pines sweetly singing, Comatas half-divine.'

87. ἐνόμενον: cf. iv. 49, note.

καλός: Dial. § 1.

91. πολλὰ μὲν ἄλλα: ii. 67, note.

93. Ζηνός. Many commentators take this as = Πτολεμαίου. On the view taken of the circumstances of this idyll this is impossible, since Theocritus had not yet sought the patronage of the Alexandrian court. Nor is it necessary to foist on the poet such a subordination of taste to odious flattery, but the words mean what they say, that the poet's song is heard of God himself; cf. *Odys.* viii. 74 οἶμης τῆς τότε ἄρα κλέος οὐρανὸν εὐρὺν ἔκτανεν: Arist. *Birds* 215:

καθαρὰ χαιρεῖ διὰ φυλλοκόμου  
μίλακος ἡχῶ πρὸς Διὸς ἔδρας

(of the nightingale's song).

94. γεραίρειν: cf. *Epit. Bion.* 103:

ἄμμε γεαίρων  
ἄλλοις μὲν τεδὼν ὄλβον ἐμοὶ δ' ἀπέλειπες δαιδάν.

95. ὑπάκουσον, 'give ear'; *vid.* Liddell and Scott, s.v. In Attic usage ἑπακούω is generally 'to listen to.' ὑπακούω to 'answer when called'; cf. iii. 24; xi. 78.

96. ἐπέπταρον. Sneezing has been at all times and in all countries regarded as a lucky omen; cf. xviii. 16; *Odys.* xvii. 545; Catullus, xlv. 8:

'Hoc ut dixit Amor sinistra ut ante  
Dextram sternuit approbationem.'

97. εἶσπος: Dial. § 1 ἐρᾷ . . . ἐρᾶντι, *Introd.* p. 43. The point of the comparison lies in the gay carelessness of all nature in spring.

98. Ἀρατος: *Introd.* p. 16. The general idea of the song is 'I am happy and careless in my love: but my friend Aratus loves too, and Aristis knows about it. I know not whom he loves, perhaps Philinus, perhaps another. Whosoever it is may Aratus be lucky, and Pan help him, and be required for his help.' So far ironically; then the pretended ignorance is laid aside. 'It is Philinus and he shall be made to care. Yet after all Aratus he is but an over ripe pear and not worth our toil; we can find better things to do than wearing shoe leather and wearying ourselves; let another torture himself and let us have peace.' A different version is given by Wilamowitz-Moellendorf (*Aratos von Kos*, p. 187 sqq.). See notes on 118, 123.

ἀνέρι τήνῳ = Σιμυλίδῳ.

99. Ἀριστος . . . ἀριστος. The play on words (cf. xxvi. 26)

shows that the name Ἀριστίς is either genuine or but slightly changed. Among Coan names preserved in inscriptions we have Ἀρίστος, Ἀριστεύς, Ἀριστίων, and a large number with Ἀριστο- for prefix (Hicks and Paton, *Inscriptions of Cos*, Appendix, Ἀριστόβουλος, &c.). No actual identification is possible.

101. σὺν φόρμυγι: join with αἰδεῖν. τοῦτον δὲ τὸν Ἀριστιν οὐδὲ δ' Ἀπόλλων ἐν Πυθῶνι παρὰ τοῖς ἰδίῳις τρίποσι καθαρφοῦντα ἰδὼν ἀποστραφῆσεται οὐδὲ φρονήσει αὐτῷ εἶδεν ἐκεῖ, Schol.

103. Ὀμόλας: a mountain in Thessaly, not otherwise known as a centre of Pan worship; cf. Eur. *H. F.* 371.

104. ἀκλητον . . . ἐρεῖσαι, 'lay him uncalled in my friend's arms.'

105. ἀρα: for ἀρα cf. Plutarch, *Lys.* 20 οὐκ ἀρ' Ὀδυσσεύς ἐστιν αἰμύλος μόνος, *A. Pal.* vi. 147. More often with interrogative words, Herond. iv. 21:

τίς ἦρα τὴν λίθον ταύτην  
τέκτων ἐποίη;

ἀρα added to εἰ or ἴαν = possibly. Plato, *Rep.* 433 a ἀκουε εἰ τι ἀρα λέγω (see Ast, *Lex. Plat.* s.v.). The Philinus in question may be the same as that of ii. 115 (*vid.* note there). If so we must lower the date of this idyll as much as possible; but there is no necessity for the identification. If the theory, proposed by Knaack, that Φιλίνος is a pet name for Φιλοκλῆς be accepted, then the Philocles might well be the same as one mentioned by Leonidas, *A. Pal.* vi. 309.

108. παρείη: general time clause; optative by assimilation to μαστίσδοιεν, cf. vi. 24; Mimnernus 1 τεθναῖν ὅτε μοι μηκέτι ταῦτα μέλοι. On the custom the Scholiast writes Μούνατος φησιν ἐορτὴν Ἀρκαδικὴν εἶναι ἐν ᾗ οἱ παῖδες τὸν Πάνα σκύλλας βάλλουσι· γίνεταί δὲ τοῦτο ὅταν οἱ χορηγοὶ λεπτὸν ἱερεῖον θύσωσι καὶ μὴ ἱκανὸν ᾗ τοῖς ἐσθίουσι.

110. κνάσαιο (κνήθω), 'scratch yourself.' Mark the alliteration κ, χ, χ, κν, κν, κ, κν, κ.

111 sqq. Ἡδωνῶν: i.e. in wintry Thrace, Verg. *Ecl.* x. 65. τετραμμένος, better joined with πὰρ ποταμόν than with ἐγγύθεν ἀρκτω, 'turning in the way by the riverside'; cf. *Iliad* xxi. 603:

ὁ τὸν πεδίοιο διώκετο πυροφόροιο  
τρέψας πὰρ ποταμόν.

ἀρκτω: the 'Great Bear.' Βλεμύες ἔθνος Αἰθιοπικὸν μελανόχρουν Schol. Theocritus places them beyond the sources of the Nile. The town Aenus at the mouth of the river Hebrus has a figure of Pan on its coins. The god of the Nubians (Aethiopians) was identified by the Greeks with Pan. We have therefore two pieces of curious learning in this passage (Wilamowitz). Such recondite allusions are remarkably rare in Theocritus.

115. Hyetis and Byblis are hills and fountains in the district of Miletus. Oeceus, a spot sacred to Aphrodite in the same neighbourhood; see xxviii. 4.

Διώνας = Ἀφροδίτης, not as in xvii. 36.

119. βάλλετε, κ.τ.λ.: cf. *A. Pal.* v. 86:

ἀλλὰ Πόθοι πρὸς μητρὸς εὐστεφάνου Κυθερείης,  
φλέγατε τὴν ἀπιθή, μέχρ' ἰρεῖ, "Φλέγομαι."

See note on 98. Wilamowitz interprets the line, 'make Philinus love another and suffer what Aratus suffers loving him.' The antithesis of l. 120 seems to suit the other version better.

121. ἄνθος, 'the bloom of thy beauty.'

122. μηκέτι τοι, 'then let us no longer watch at his door, Aratus'; cf. Charito, *A.* ii. 3 ἡμεῖς δὲ παρτάθημεν αὐλείας θύρας προσαγρυπνοῦντες, κ.τ.λ.: Propert. i. 16. 17:

'Ianus vel domina penitus crudelior ipsa,  
Quid mihi tam duris clausa taces foribus?

Me mediae noctes, me sidera plena (v. l. prona) iacentem,  
Frigidaque Eoo me dolet aura gelu.'

φρουρέωμεν. Wilamowitz-Moellendorf (*Aratos von Kos*, p. 186) regards the 1st person as due merely to an identification on Theocritus' part of himself with his friend. 'Theocritus,' he maintains, 'does not paint an actual scene—the two standing together through the night at the door—μηδὲ πόδας τρίβωμεν refers to running after Philinus all day.' With due respect to so high an authority I cannot but think that this is the very reverse of the truth. τρίβωμεν is to be taken literally, Aratus is accompanied by his friend for the ignorance of the object of Aratus' care was only assumed (cf. ii. 119), and ὄρθριος ἀλέκτωρ, κ.τ.λ., loses all its force if we refer it merely to the reminder that morning has come after a sleepless night in one's own bed!

123. ὁ δ' ὄρθριος, 'and let the morning cockcrow resign another to cruel numb despair.'

124. νάρκαισιν might also be the chill of morning (cf. Propert. *loc. cit.*), but the word is commonly used of mental rather than physical torpor.

διδοίη: cf. *Ilíad* v. 397 εὐτέ μιν . . . βαλὼν ὀδύνησιν ἔδωκεν.

125. εἰς: almost = *tis* though rather more definite. Plato, *Laos* iv. 716 c πρᾶξις μία καὶ ἓνα λόγον ἔχουσα ἀρχαίων. Ast, *Lex.* Plat. s. v. εἰς. παλαιστρας is used metaphorically of the fruitless effort; cf. i. 97.

ἄγχοντο: also a metaphor from wrestling. 'Let one—Molon—be gripped hard in this toil.'

126, 127. 'But let peace of mind be ours,' &c. Ap. Rhod. iii. 640 ἄμμι δὲ παρθενίη τε μέλοι καὶ δῶμα τοκήων.

ἐπιφύλοισα: cf. ii. 62.

ἄτις . . . ἐρύκοι: a relative sentence dependent on an optative of *wish*, and defining its subject takes the optative without *án*: cf. xv. 94: Soph. *Trach.* 954:

Εἴθ' ἀνεμέσά τις  
γένοιτ' . . . αὔρα,  
ἥτις μ' ἀποκίσειεν ἐκ τόπων.

This dependent clause is not final but *consecutive*, and the optative is due to assimilation, i.e. such a sentence as οὐκ ἔστι θνητῶν ὅστις ἐξεπίσταται becomes μὴ εἴη θνητῶν ὅστις ἐξεπίσταται. But such a *consecutive* relative, dependent on an optative with ἄν, takes normally the optative with ἄν. Plato, *Rep.* 360 b οὐδεὶς ἄν γένοιτο οὕτως ἀδαμάντινος ὅς ἄν μείνειεν. Examples to the contrary are dubious or capable of another explanation. [*Lysias*], i. 1 οὐκ ἄν εἴη ὅστις οὐκ ἀγανακτοίη: *Arist. Frogs* 98:

γόνιμον δὲ ποιητὴν ἄν οὐχ εὖροις ἔτι  
ζητῶν ἄν ὅστις ῥήμα γενναῖον λάκοι.

λάκοι may either be deliberative, dependent on ζητῶν, or conditional (= γόνιμος ἄν εἴη εἰ τις λάκοι): cf. viii. 11, note.

130. τὰν ἐπὶ Πύξας: see sketch-map in Preface. The road taken by Theocritus and his friends must therefore have lain to the north of Pyxa. For ἐπὶ Πύξας cf. *Xen. Hellen.* v. 1. 26 ἐδίακον αὐτὸν τὴν ἐπὶ Προκοννήσου.

132. Ἀμύντιχος: a diminutive of Ἀμύντας (v. 2); cf. iv. 20, note.

134. οἰναρέοισι: *adject.* used substantivally, 'vine leaves. *Vid. Index, Adjectives.*

135. κατὰ κρατὲς, 'and many a branch of poplar and elm swayed and dipped above our heads.' κατὰ not ὑπὲρ (τινασσομένων γὰρ ὑπερβεν καρπὸς ὑπὲρ κεφαλῆς αὐτὸν ἐφευγε φυτῶν, *A. Pal.* ix. 377) because downward motion is intended.

- 136. ἱερὸν: cf. viii. 33.

137. κελάρυζε: cf. *Iliad* xxi. 261 τὸ δὲ τ' ὤκα κατειβόμενον κελάρυζει.

138. αἰθαλίωνες, 'dusky.' *A. Pal.* vii. 196 (Meleager):

ἄκρα δ' ἐφεζόμενος πετάλοις πριονώδεσι κώλοις  
αἰθίοπι κλάζειν χρωτὶ μέλισμα λύρας.

The word is a diminutive form of αἰθαλος (also αἰθαλόεις, αἰθαλέος); cf. *Ζωπυρίων*, xv. 13 ζῶπυρος: κνάκων, κνακός.

139. ἔχον πόνον: cf. xxi. 187; *Hesiod. Scut.* 305:

παρ' δ' αὐτοῖς ἱππῆες ἔχον πόνον ἀμφὶ δ' ἀέθλοις  
δῆριν ἔχον καὶ μόχθον.

ὀλολυγών, 'the tree-frog.' δ' Ἀριστοφάνης φησὶν ὅτι πάνν ὀλολύζει τὸ ζῶον μάλιστα ἐν τοῖς ἐλώδεσι τόποις καὶ κατὰ νύκτα, *Schol. A. Pal.* v. 291:

καὶ λιγυρὸν βομβεῦσιν (!) ἀκανθίδες ἢ δ' ὀλολυγὼν  
τρύζει τρηχαλέας ἐνδιάουσα βάτοις.

Aratus, 948 (among signs of rain) ἢ τρύζει ὀρθρινὸν ἐρημαίη ὀλολυγών: where the Scholiast interprets the word to mean ὄρεον κατὰ τὴν τρυγόνα.

142. ξουθαί: a frequent epithet of bees, of the nightingale (*Aesch. Agam.* 1142); of wings (*h. hymn Diosc.* xiii); of wind (*Chaeremon* in *Athen.* 608 D). ξουθὸς ἱππαλεκτρῶν, *Arist. Birds* 800 (parody of *Aeschyl.*). In all passages but the last the word is best taken of *souin*—'shrill'—only so can we give it a consistent meaning. With ἱππαλεκτρῶν it may be used of colour; *φαινικᾶ πτερὰ ἔχων*, *Schol. Ar. Pax* 1177. *Dr. Ruther.*

ford (on Babrius, 118) writes, 'Originally possessing a precise signification it afterwards dropped out of use till it was taken up by the higher poetry to which the indefiniteness of meaning produced by time had a literary value . . . and the late literary schools ended by assigning to the word the meaning which they fancied best suited the two or three classical passages, but to which the word may or may not originally have had any claim.' 'When I use a word,' Humpty-Dumpty said in rather a scornful tone, 'it means just what I choose it to mean—neither more nor less. . . . They've a temper some of them, particularly verbs—they're the proudest—adjectives you can do anything with but not verbs.' With the whole description, cf. Plato, *Phaedr.* 230 b.

περί . . . ἀμφί: cf. *Πιάδ* ii. 305 ἀμφὶ περὶ κρήνην: Theocr. xxv. 103, 256: νόσφιν ἄτερ φιλότητος, Hesiod, *Scut.* 15.

147. ἀλειφαρ: Horace, *Odes* iii. 8, 10 'corticem adstrictum pice dimovebit amphorae.'

κρατός, 'neck of the wine jar.'

148. Νύμφαι Κασταλίδες. The Nymphs as well as the Muses are patronesses of song; cf. Verg. *Ecl.* vii. 21 'Nymphae noster amor Libethrides' (Conington, *ad loc.*): Theocr. vii. 91.

149. Φόλω. According to one tradition Pholus, one of the Centaurs, according to the present Chiron entertained Heracles with a famous old wine given by Dionysus.

150. ἐστήσατο: cf. v. 58.

151. Ἀνάψω: cf. i. 68.

152. νῶας ἔβαλλε: *Odys.* ix. 481.

153. ποσσί: superfluous as in βαίνει ποσί, viii. 43; *Odys.* xvii. 27 κραπνὰ ποσί προβιβάς: *A. Pal.* vi. 268 κατ' εἰνσίφυλλον ὅρος ποσὶ πότνια βαίνεις, &c.

ἔπεισε . . . χορεύσαι, 'set a dancing'; cf. iv. 11; Herond. i. 8 τίς τε μοῖρ' ἐπεισ' ἐλθεῖν. So iubeo, Propert. ii. 6. 17:

'Centauros eadem dementia iussit  
Frangere in adversum pocula Pirithoum.'

154. διεκρανάσατε, 'poured from your spring.'

Νύμφαι: in v. 148 the Nymphs are not the Muses, but the Nymphs of the fountain Castalia, queen of all fountains, and therefore the source of all fountains. Hence the Nymphs of Castalia are deities of all springs and may be invoked by the waterside in Cos (Wilamowitz-Moellendorf, *loc. cit.* p. 193). According to the Greek custom the wine (v. 147) would be mixed with water from the spring; hence the Nymphs are said to be the givers of the draught.

Recently J. Schmidt (*Rhein. Mus.* 45) has offered a new explanation, taking πῶμα metaphorically = a draught of song. This would be very obscure in this context among κρατήρα, νέκταρ, διεκρανάσατε, with no mention of song, although the metaphorical use of πῶμα can be easily supported. Pind. *Is.* vi. 1:

θάλλοντος ἀνδρὸς ὡς ὅτε συμποσίου  
δεύτερον κρητῆρα Μουσάων μελέαν κίρναμεν

*A. Pal.* ix. 364 ὅσσοι γὰρ προχέουσιν δαιδοτόκου πόμα πηγῆς.

155 sqq. ἀλωάδος, 'of the threshing-floor.'  
 πτυόν, 'winnowing-fan.'

ὁ δὲ γελάσσαι (opt.), parataxis for 'while she smiles holding the sheaves and poppies in either hand.' The words seem obviously to refer to a statue—or rough figure of Demeter—decked with corn and poppies.

# VIII.

The idyll is a simple singing-match between Daphnis and Menalcas, divided into two portions: (a) 33-60 in alternate quatrains of elegiac verse; (b) 63-80 in hexameter verse. Daphnis and Menalcas are the legendary characters of that name (cf. *Id.* vi). Both were the subject of a poem by Hermesianax (see *Introd.* p. 11), and of one by Sosithous in which Menalcas was represented as vanquished in song by Daphnis. It is impossible to hold that Daphnis and Menalcas are merely names applied to contemporary shepherds, in face of i. 91, of the total absence of character drawing, and especially of ὡς πάντι in v. 2. Various critics have regarded as spurious either portions of the idyll, or the whole, but only on internal evidence of very weak character. So far as the idyll contains verbal peculiarities they are confined to the elegiac part, and the change of metre brings with it change of forms (so αὖ ἐν, 43, 47, instead of αὖ κε: ἄν, 52, for ἰών, on which M. Legrand lays stress, *op. cit.* pp. 16, 17). The inconsistencies found by Hermann between the first and second songs are utterly trivial, and to an unprejudiced reader unapparent. Wilamowitz argues that 'each idyll is a *separate* picture (εἶδος); each *therefore* had a separate title; recurrence of title is *therefore* as good as forbidden; *therefore* viii and ix (bearing same title as vi) are not genuine.' Could dogmatism and pedantry go further? See further Buecheler in *N. Jahrbücher f. Cl. Philol.* 1860.

1. Compare the setting of *Id.* vi.
2. ὡς πάντι: this shows that the idyll deals with the legendary Daphnis; see Preface.
3. πυρροτρίχω: here of the hair of the head, not of the face, as Daphnis and Menalcas are represented as mere lads.
- ἦσθην: Ahrens, *Dial. Dor.* p. 326.
4. ἀμφω συρίσδεν: Verg. *Ecl.* vii. 4:

'Ambo florentes aetatibus, Arcades ambo,  
 Et cantare pares et respondere parati.'

6. μοι: cf. i. 136, note; not an ethic dative.
7. I have followed Boissonade's punctuation, which connects ὅσσον θέλω with νικασεῖν. 'I say I will vanquish you as much as I like in song'; cf. Arist. *Equit.* 713 ἐγὼ δ' ἐκείνου καταγελῶ ὅσον θέλω.

10. εἴ τι πάθεις, 'not if you hurt yourself in the singing.'



A pretty use of this well known euphemism is given by Isaeus, i. § 4 *εἰ τι πάθαι Κλεώνυμος ἄπαις*. The rhythm of the line is not an exception to the rule of the trochaic caesura in fourth foot (see xviii. 15) since *εἰ τι πάθαις* almost form a single word.

11. *ἐσθδέν* : *vid.* Index, Verbs compound ; Soph. *Elect.* 584.

*καταθεῖναι* = *depono*, 'to stake.'

13. *τίνα*. *ἄθλος*, masc. in the sense of *ἄθλον*, neut. = prize, is known only from the grammarians, Bekker, *Anecd.* xxi. 14 *ἄθλος ἀρσενικῶς τὸ ἔργον καὶ τὸ ἀγώνισμα καὶ τὸ ἐπαθλον*. διαφέρει τε τοῦτο τοῦ οὐδέτερου ὅτι τὸ μὲν οὐδέτερον δηλοῖ κυρίως τὸ ἐπαθλον, τοῦτο δὲ τὸν ἀγῶνα. For the optat. *εἴη* cf. Theognis 84 :

*τόσσους δ' οὐ δῆεις διζήμενος, οὐδ' ἐπὶ πάντας  
ἀνθρώπους, οὓς ναὺς μὴ μία πάντας ἄγοι.*

Arist. *Thesm.* 871 (parody) *τίς ἔχει κράτος ὅστις δέξαιτο*: Plato, *Euthyd.* 292 *ο τίς ποτ' ἐστὶν ἡ ἐπιστήμη ἐκείνη ἡ ἡμᾶς εὐδαίμονας ποιήσειε (ποιήσει Stallbaum)*. We should expect *ἀν* in the relative clause in all these, since the sense required is final or consecutive ('of such a kind as to satisfy us'), cf. Demosth. xx. 161 *νομοθετεῖν οἷς μηδεὶς ἀν νεμεσήσαι*, and there is no preceding optative whereto the following is assimilated (see vii. 125). It is hardly possible to regard the optative as one 'of pure generality,' like Soph. *Antig.* 666 *ὃν πόλις στήσσει τοῦδε χρή κλύειν*, since this is only a variant from *ὃν ἀν στήσῃ*, a form not applicable in the above cases. It is noticeable however that these three optatives occur in a relative sentence dependent on an *interrogative* or quasi-interrogative. The construction would therefore seem to be parallel to the thorny *ἔσθ' οὖν ὅπως* "Ἀλκηστις ἐς γῆρας μόλοι (Eur. *Alc.* 52) &c. See Sonnenschein, *Synopsis*, p. 343 and p. 293, note.

In *θησενυμεσθα* the middle has reciprocal force, 'stake for each other.'

14. *θῆς*: lengthened in arsis in fourth foot, cf. xxv. 203 ; *Πιάδ* vii. 164 *θούριν ἐπειμμένοι ἀλκήν*. The second metrical anomaly—the hiatus before *ἀμύν*—cannot be justified. *ἀμύν* has not the *f*, nor was it supposed to have it by Theocritus ; see v. 24, 144, 148. Hiatus in the fifth thesis is not legitimate even in Homer ; see Monro, *Hom. Gram.* § 382. *ἀμύν* has probably displaced the true word both here and in v. 15. *ἐπισσαν* Fritzschē : ? *ῥῆνα*, a word used by Ap. Rhod. and later poets, *vid.* Liddell and Scott. The hiatus *ῥῆνα ἐπεί* in 15 would be unobjectionable.

15. *χαλεπὸς δ πατήρ* : cf. xv. 100. *μογερόν Ὀφειούχον*, Aratus 579 (so p k, *χαλεπὸς δ'* Vulg. ; *vid.* Ameis).

16. *ποθέσπερα* : adverbial ; cf. v. 44 ; ii. 100 ; *ταρφέ' ἀμειβομένω*, Odyss. viii. 379 ; *καλὰ μὲν ἤεξεν*, Callim. i. 55. But *ἐπινύκτια μῆλα νομεύων*, A. Pal. vi. 262 (Leonidas) is adjective.

17. *δ νικῶν*, 'the victor' ; cf. i. 109.

*τὸ πλεόν*, 'what is the advantage the victor will have ?' (not 'the prize'), cf. Thucyd. i. 42. 4 *τὸ γὰρ μὴ ἀδικεῖν τοὺς ὁμοίους ἐχρωστέρτα δύναμις ἢ τῷ αὐτίκα φανερῷ ἐπαρθέντας διὰ κινδύνων τὸ πλεόν ἔχειν* : A. Pal. xii. 245 *τῶν ἄλλων ζῶσιν τοῦτ' ἔχομεν τὸ πλεόν*.

18. *ἐνενάφωνον*: with nine reeds; seven was the more usual number. Tibullus, ii. 5. 31 describes its shape:

'Fistula cui semper decrescit arundinis ordo  
Nam calamus cera iungitur usque minor.'

Reeds of diminishing length were fastened together with wax; cf. i. 129.

*καλάν*: the epithet is used by Theocritus with remarkable frequency. 'Every commendation on every subject is comprised in that one word,' as Henry Tilney says of the much abused 'nice'; cf. xv. 62; xviii. 26; vi. 14; ix. 25; ii. 73; i. 52; iv. 18; iv. 32; xv. 99, 73; l. 149; ii. 80, &c. Does Theocritus do this in imitation of popular speech?

20. *κατθέιην*, 'I would willingly stake'; see xvi. 67, note.

24. *διέτμαξέν με*: *scil.* τὸν δακτυλον, the verb taking two accusatives of the person and the part affected; *Iliad* xxi. 181 τὸν δὲ σκότος ὅσσε κάλυψεν: Aesch. *Eumenid.* 88 μὴ φόβος σὲ νικᾶτω φρένας, &c.

26. πῶς . . . ἦν καλέσωμε; 'how will it be if we call?' cf. *Odys.* xviii. 223:

πῶς νῦν εἴ τι ξείνος ἐν ἡμετέροισι δόμοισιν  
ἦμενος ὧδε πάθοι;

The usual reading τῆνόν πως would be explicable by an ellipse τῆνος ὁ αἰπόλος ἦν καλέσωμε; but while ἑάν πως is good Greek is πως . . . ἑάν?

27. *φάλαρος*, 'with white face'; see Buttmann, *Lexil.* p. 528.

28. *ἐπακούσαι με*: *vid.* vii. 95; v. l. *ἐπακούσας*: Cobet *ἐπακούσας*.

30. *λυκτά*: formed on analogy of *εὐρύσπα* Ζεύς, *ἱππότη* Νέστωρ, &c.; *ἡχέτα* τέττιξ, Hesiod, *Scut.* 393; *ἡχέτα* βόμβος, *A. Pal.* v. 295.

ὦν . . . λαχόν: cf. ll. 5, 18, 61; xxv. 1; xxii. 114, 180, 87. &c.; *Introd.* p. 44. This use of rhyme on second and fourth arsis is fairly common in hexameter verse both in Greek and Latin; *Odys.* x. 145; viii. 230; v. 296; vi. 240; Verg. *Ecl.* viii. 32 'o digno coniuncta viro.' See Fritzsche, Latin edition on viii. 5. For this introductory line cf. vi. 5; ix. 14.

34. *πήποχ'* = *πήποκα* = *πώποτε*, Dial. § 4.

35. *βόσκοιτ'* = *βόσκοιτε*, not -ο: cf. l. 39 *παίνετε*.

*ἐκ ψυχᾶς*: *sc.* ὑμετέρας, the dells and rivers being regarded as living persons; cf. xxix. 4; Nicet. *Eugen.* σοῦ μὴ φιλεῖν θέλοντος ἐκ ψυχῆς μέσης: Theophrast. *Ch.* 21 οὐκ ἀπὸ ψυχῆς με φιλεῖς.

36. *μηδὲν ἔλασσον*: 'no less grace' ('non minus pabuli,' Hiller prosaio); cf. xi. 42.

40. *ἄφθονα πάντα*: Arist. *Ecol.* 690 πᾶσι γὰρ ἄφθονα πάντα παρέφομεν: cf. xv. 111, note.

*νέμοι*: cf. τὰ ὄρη νέμειν, Xen. *Cyrop.* iii. 2. 20 (=to graze the hills with cattle). Kynaston's translation—'all his sheep ungrudgingly'—is nonsense.

41-48. In the MSS. ll. 41-43 and 45-47 are transposed each into the other's place. This is hardly tolerable. *ἐνθ' οἷς ἐνθ' αἴγες*

suits Menalcas the shepherd, not Daphnis the neatherd. In line 51 Milo is the subject of Menalcas' verse; therefore l. 43 also referring to him must be given to Menalcas. [The order in the text was proposed by an anonymous critic in a review of Jacobs' edition, *Allgem. Litterat. Zeitung*. Oct. 27, 1808, and is now generally adopted.]

41. *ὄς*: collective singular.

43. *ποσίν*: see vii. 153, note.

*Μίλων*: Daphnis and Menalcas are represented in this idyll as mere children (ll. 3, 64). The following verses therefore are not to be understood as expressions of the singer's own feelings and experience; see Hiller's note. This understood, the supposed inconsistencies of the idyll disappear.

45. For the rhythm cf. xx. 6.

46. *τὰ νέα*: its younglings.

*πλήθουσιν* can hardly be considered the right reading. k and other good MSS. have *πηδῶσι*, 'throb,' which yields no sense. *πλήθουσιν* is feeble after *πληροῦσιν* in 42, and the conjunction of singular and plural verb with neuter subject is awkward. *πληθύνει* (Meineke) is not much better.

48. *αὔτεραι*: all is parched and drooping in the loved one's absence. *αὔος*, cf. Arist. *Lysist.* 385 *αὔος εἰμ' ἦδη τρέμων*: Soph. *Elect.* 819 *ἄφελος αὔανῶ βίον*: cf. Verg. *Ecl.* vii. 55.

49. *ἀνερ*, 'lord of the flock'; *τὸν τριετῇ κρινὸν τὸν μέγαν ὃς ἡγείται πρὸς τὴν νομήν*, Lucian, i. 210; Verg. *Ecl.* vii. 7 'vir gregis ipse caper.'

Strictly *ᾠ* = *ᾠθεν*, cf. iii. 26 *ᾠπερ*: iii. 10 *ᾠ* (Ahrens, *Dial. Dor.* p. 374); but no sense can then be made, and we must take it = *οὐ* (cf. i. 105), allowing a false form for the Doric *ᾠ*. 'Go, lord of the flock, where the wood is deepest—and come ye to the water, kids;—for there is he; go stump-horn and say:—,' i. e. the goat is sent with a message to Milo.

53. Most editors give this verse to Menalcas, marking a lacuna of four lines in which Daphnis should have replied in lines closely resembling 49-52, just as hitherto the quatrains have answered one another phrase for phrase. But that a verbal correspondence was not always required is shown by Verg. *Ecl.* vii. 41-44 compared with 37-40. The correspondence of sense is sufficiently obvious, and it is hard to conceive the singer of this perfect verse returned defeated (l. 82).

53. *χρύσεια*. *Κροίσεια* is read (by conjecture) by Ahrens and subsequent editors, except Paley. But the mixture of historical names with legendary in a poem of which the scene is legendary is not in place. *χρύσεια* is abundantly supported by Pind. *Nem.* viii. 37, which Paley quotes, *χρυσὸν εὐχονται πείδιον δ' ἕτεροι ἀπέραντον*: and *Odys.* iv. 129 *χρυσοῖο τάλαντα*. With the whole compare Tyrtæus, xii. 3-8:

οὐδ' εἰ Κυκλώπων μὲν ἔχοι μέγεθός τε βίην τε  
νικῆν δὲ θεῶν Θρηίκιον Βορέην,  
οὐδ' εἰ Τιθωνοῖο φῆν χαριέστερος εἴη  
πλουτοῖν δὲ Μίδεω καὶ Κισύρεω μάλιον,  
οὐδ' εἰ Τανταλίδεω Πέλοπος βασιλεύτερος εἴη  
γλῶσσαν δ' Ἀδρήστου μειλιχόγηρυν ἔχοι.

56. Σκελὸν ἐς ἄλᾱ: most easily construed with ἄσσομαι. To join it to ἐσορῶν involves an awkward change of construction. Note the exquisite sound of these lines produced by the recurrence of the open *a*; cf. xi. 43. With the picture cf. Horace, *Epist.* i. ii. 10:

‘illic vivere vellem  
Oblitusque meorum obliviscendus et illis  
Neptunum procul e terra spectare furemtem.’

And Marlowe's:

‘We will sit upon the rocks,  
And see the shepherds feed their flocks.’

57-60. This stanza obviously belongs to Daphnis (cf. 59 *παρθενικᾶς* and 47), but this gives Daphnis a stanza too much. Either then four lines of Menalcas' are lost after 56, or we must divide the quatrain between the two singers, giving the first couplet to Menalcas, the second to Daphnis, who then finishes his rival's stanza for him. This latter is not very probable, though not impossible; Vergil paraphrases the verse, *Ecl.* iii. 80.

58. ἀγροτέροις: substantival, ‘to wild things.’  
59, 60. Cf. Callim. *Epig.* 52:

τὸν τὸ καλὸν μελανεύντα Θεόκριτον, εἰ μὲν ἔμ' ἔχθει,  
τετράκι μσοῖης, εἰ δὲ φιλεῖ, φιλέοις.  
ναίχι πρὸς εὐχαίτῳ Γανυμήδεος, οὐράνιε Ζεῦ·  
καὶ σύ ποτ' ἡράσθης· οὐκέτι μακρὰ λέγω.

It is hardly possible in this epigram to refuse to see a reference to Theocritus the poet. Besides the coincidence of phrase in the last line we have the use of τὸ καλόν (see iii. 3, note), and the Doric form μελανεύντα, and the not common name Θεόκριτος. The theory has been advanced, that the epigram is to be interpreted as referring to Callimachus' and Theocritus' friendship and community of view in regard to literary questions (*vid.* Introd. pp. 26, 27). The plausibility of this is in no way weakened by the fact that the epigram is an expansion of the line ἡ καλὸς Θεόκριτος· οὐ μόνος ἀνθρώπων ἐρᾶς, Bacchyl. fr. 25.

61. δι' ἀμοιβαίων = *alternis*; cf. διὰ βραχέων, Isocr. 122 b, &c.

64. μικρός = *μικρός*.

65. Λάμπουρε: ἡ λαμπρὰν οὐρὰν ἔχων ἢ . . . παρὰ τὸ λάμπουρις ἴσως εἶναι ἐπειδὴ . . . λάμπουρις γὰρ ἡ ἀλώπηξ, Schol.

κύον: the syllable is lengthened in arsis; cf. i. 115.

67. τὰ δ' ὄϊες: cf. i. 151, note.

κορέσασθαι, ‘to sate yourselves.’

68. οὐτι καμείσθ', ‘ye will not be weary—or famished—when it grows again’; Verg. *Georg.* ii. 201:

‘Et quantum longis carpent armenta diebus  
Exigua tantum gelidus ros nocte reponet.’

70. ἀποθῶμαι, ‘that I may set me some aside in cheese baskets’; cf. *Odys.* ix. 246.

72. γάρ: cf. v. 82, 90.

σύνοφρυς: Anacreont. 15:

τὸ μεσόφρυον δὲ μή μοι  
διάκοπτε μήτε μίσγε'  
ἐχέτω δ', ὅπως ἐκείνη,  
τὸ λεληθότως σύνοφρυον,  
βλεφάρων ἵτυν κελαυήν.

Note that the songs of the two rivals here correspond in nothing, save length. Daphnis' is the more fanciful.

73. παρελάντα: cf. v. 89, note.

καλὸν καλόν: cf. vi. 8 τάλαν τάλαν: *A. Pal.* xii. 130 εἶπα καὶ αὖ πάλιν εἶπα καλὸς καλός.

74. οὐ μὰν οὐδέ . . . , 'and yet I answered her not a word to tease her.' τῷμπικρον (see crit. note) is accusative in apposition to the sentence (τὸ ἔμπικρον).

ἐκρίθην ἀπο: a post-classical use for ἀπεκρινάμην.

76. τὸ πνεῦμα: the breeze. [Hiller says 'scilicet τὰς πόρτιος.']

79, 80. Cf. xviii. 29; Verg. *Ecl.* v. 32:

'Vitis ut arboribus decori est, ut vitibus uvae,  
Ut gregibus tauri, segetes ut pinguibus arvis.'

The form of couplet is somewhat common; cf. *A. Pal.* ix. 65:

γῇ μὲν ἔαρ κόσμος πολυδένδρεον αἰθέρι δ' ἄστρα  
'Ελλάδι δ' ἦδε χθών' οἶδε δὲ τῇ πόλει.

Auctor, *Epigramm. Homer.* 13:

ἄνδρὸς μὲν στέφανος παῖδες, πύργοι δὲ πολλῆος,  
ἵπποι δ' ἐν πεδίῳ κόσμος, νῆες δὲ θαλάσσης.

82. ἀδύ τι: cf. i. 1, note.

84. τὰς σύριγγας: each had staked a pipe (ll. 18, 21); the victor therefore takes both.

85. ἄμα with αἰπολόντα: cf. Xen. *Anab.* iii. 3. 10 οἱ βάρβαροι καὶ φεύγοντες ἄμα ἐτίτρασκον.

λῆς is subjunctive.

86. 'I will give you that stump-horned goat for thy wage.'

τὰν μυτίλαν, τὰ δίδακτρα are in apposition. Both nouns have the article since the sentence represents an 'identical proposition,' τὰ δίδακτρα ἔσται ἡ μυτίλη: Plato, *Gorg.* 489 ε τοὺς βελτίους πότερον τοὺς φρονιματέρους λέγεις ἢ ἄλλους τινάς;

87. ἀμολγέα (the milk-pail). For scansion cf. Διοκλῆδ., xii. 29; φονέα, Eurip. *Hec.* 882; ὑπὲρ κεφαλᾶς, 'brim full.'

89. ἄλοιτο. For the simile cf. *Odys.* x. 410:

ὡς δ' ὅτ' ἂν ἀγραυλοὶ πόριες περὶ βοῦς ἀγελαίας,  
ἐλθούσας ἐς κόπρον, ἐπὴν βοτάνης κορέσωνται,  
πᾶσαι ἄμα σκαίρουσιν ἐναντία . . .  
. . . ὡς ἐμὲ κείνοι, ἐπεὶ ἴδον ὀφθαλμοῖσι,  
δακρύνοντες ἔχυντο.

The optative is used without ἂν as in ii. 34; Ap. Rhod. i. 767 δ καὶ δηρὸν περ ἐπ' ἐλπίδι θηήσαιο.

91. γαμθεῖσα: a new form for γαμηθεῖσα. So εὔρεμα for εὔρημα (Hedylus), σύνθεμα for σύνθημα (Id.), ἀνθεμα for ἀνθημα, φθονέσης (A. Pal. v. 303). The simile is strange and not fully justified by such expressions of the hardships of married women's lot as Euripides in Stobaeus, lxxviii. 19:

ὠθοῦμεθ' ἔξω καὶ διεμπολώμεθα  
θεῶν πατρῶν τῶν τε φυσάντων ἀπο  
αἱ μὲν ξένους πρὸς ἀνδρας αἱ δὲ βαρβάρους

(quoted by Hiller); or Tibullus, iii. 4. 31:

‘Ut iuveni primum virgo deducta marito  
Inficitur teneras ore rubente genas’;

since here we required an expression of *disappointment*. There is no emendation at all satisfactory. Dahl's νύμφα γαμβρῷ ἀκάχατο gives a good sense, but has no palaeographical probability. I suggest νύμφαν γα μεθεῖς, so would one grieve relinquishing his bride (τῆς omitted, cf. xvii. 40, note).

92. Cf. Verg. *Ed.* vii. 70.

93. Ναῦα γάμεν. It is useless to attempt to reconcile this with the Daphnis legend, cf. *Id.* i and vii. The story appears in many forms; we have here to deal with another version.

ἀκριβοῦς: cf. πρῶθηβος, *Odys.* i. 431.

## IX.

On the interpretation of this poem, see *Introd.* pp. 22, 23. I have there set forth the view which alone seems to explain the poem, that it is merely a specimen poem written in order to afford an opportunity for the personal references of ll. 22-*fin.* Hence the slight nature of the two introductory songs. The whole idyll has been rejected as spurious by Weise, and the majority of editors reject all except 7-27. The theory which I have defended accounts for all but the introductory six lines; they are to all appearance spurious and added by an editor who wished to introduce in some fashion the person who speaks in l. 22. The hand of the unskilful interpolator is betrayed by the otiose repetitions: 1. βουκολιάζω=5. βουκολιάσθην; by the clause τὸ δ' ᾠδᾶς ἄρχω repeated in l. 2 (not a Theocritean touch but found, e.g. Callim. v. 13-15; *Epig.* 63; *Epit. Adon.* 51, 54, 58); by the sense of ὑφίντες in 3; by the extraordinary number of variants in the MSS.; by the rhythm of line 1. βουκολιάζω and the heavy τὸ δ' ᾠδᾶς; and by the monotony of rhythm throughout; each of the first five lines has the weak caesura followed by a comma or colon: none has 'bucolic caesura.' The poem began, therefore, without introduction. There is no internal evidence of any weight against the rest of the poem (*vid.* notes on 21, 28, 29). See further Legrand, *Étude sur Théocrite*, p. 9 (following Brückner he rejects the whole); Buecheler, *Jahrbücher für Class. Philol.* 1860.

1, 2. Vergil, *Ecl.* iii. 58 'Incipe Damoeta : tu deinde sequere Menalca.' The resemblance cannot be accidental, and Ahrens' opinion that the writer of these lines imitated Vergil has nothing to commend it. Therefore these lines, though spurious, were regarded as part of the poem in Vergil's time.

3. ὑφέντες ταῖς βουσί: cf. iv. 4; *Odyss.* ix. 245 ὑπὸ δ' ἐμβρυον ἦκεν ἐκάστη.

ὑπό. Instead of repeating the verb ὑφέντες only the preposition is repeated, cf. *Odyss.* viii. 70; but in ὑφέντες στείραισι ταύραις the verb has not the same sense as at the beginning of the line, and must = *clanculum millentes* (Fritzsche) unless we impute a curious ignorance to the author of the line.

4. φύλλοις, 'in the leaves strewn on the ground.' *Odyss.* vii. 287:

ἐνθα μὲν ἐν φύλλοις φίλον τετιμημένος ἦτορ  
εὖδον παννύχιος.

Longus, ii. 31. 3 τὰ κρέα ἔθηκαν ἐν τῷ λείμῳ ἐν τοῖς φύλλοις.

6. ἐκ τόθεν: cf. Ap. Rhod. ii. 533 ἐκ δὲ τόθεν. I have taken this in preference to ἐκ ποθεν (Ahrens after Briggs) or ἐκποθεν (Briggs) as giving a better antithesis to ἄλλωθεν ('from that side').

7. The names are the same as in viii, Daphnis also in vi, but here are applied to actual shepherds of Theocritus' own day, though not perhaps without an intention of marking the poem as somewhat conventional.

8. κήγών: cf. i. 65 Θύραις δδ' ὥς Αἴτνας, καὶ Θύρσιδος ἀδεία φωνά.

9. Daphnis sketches the comfort of his retreat in summer: Menalcas answers with a picture of winter cosiness.

παρ' ὕδωρ: cf. viii. 78.

νένασται, 'piled high.' Arist. *Ecl.* 840 κλινάι τε σισυρῶν καὶ δαπιδῶν νενασμένα.

10. ἐκ δαμαλῶν δέρματα, 'skins from my goats.' For the adverbial equivalent ἐκ δαμαλῶν added to a noun (here instead of genitive alone), cf. Aesch. *Eumenid.* 183 μέλαν' ἀπ' ἀνθρώπων ἀφρόν: Batrachom. 37 τόμος ἐκ πτέρνης. Cf. note on ix. 34.

'ἀπώσας videtur corruptum. ἀπ' ἀκρας quod in p legitur est sine dubio glossema ad ἀπὸ σκοπιᾶς adscripta et a librario in textum illata.'—Ziegler. ἀπώσας, Meineke (so Buecheler and Hiller), but this is a weak word to attach to λίψ and ἐτίναζε.

13. 'I care for summer's heat as much as two lovers care to heed their parents' words.'

μύθων is used somewhat contemptuously. Contrast Aesch. *P. V.* 40:

ἀνηκουστὲν δὲ τῶν Πατρὸς λόγων  
οἷόν τε πῶς; οὐ τοῦτο δειμαίνεις πλέον;

15. Αἶτνα μάτερ ἐμά. This fixes the scene of the poem as Sicilian. Pindar, *P.* viii. 140 Αἶγινα φίλα μάτερ: *Isth.* i. 1 μάτερ ἐμά χρύσασσι θήβα.

19. πυρὶ δρυίνῳ, 'a fire of oak logs.' Cf. Verg. *Aen.* xi. 786 'pineus ardor': Mosch. *Euror.* 36 βοδὴν φνὴ: Tryphiod. 214 πευκήεντος πυρός: Theocr. *Ep.* v. 4 κηροδέτῳ πνεύματι: Leonidas, vi. (*A. Pal.* vii. 273) αἰπήσσσα καταγίς (from off the cliffs). More

strangely, Antipater, *Ep.* 28 δρυὶν σπενδόμενος μέλιτι (from the oak).

ζεῖ: better than the 'correction' ζέει in spite of the neglect of 'bucolic caesura.' The spondee—held on—gives the hissing sound of the boiling pot.

20. χερμαίνοντος: impersonal, 'when it is wintry.' Xen. *Hellen.* i. 1. 16 ὕοντος: Arist. *Ecol.* 401 καὶ ταῦτα περὶ σωτηρίας προκειμένου. For the picture of a cosy fireside in winter, cf. Eurip. *Cyclops* 329:

ὅταν δὲ βορρᾶς χιόνα θρήκιος χέη,  
δοραῖσι θηρῶν σῶμα περιβαλὼν ἑμὸν  
καὶ πῦρ ἀνάβαν,—χιόνος οὐδὲν μοι μέλει.

Longfellow, *Hiawatha*:

'Four great logs had he for fire-wood,  
One for each moon of the winter,  
And for food the fishes served him.  
By his blazing fire he sat there,  
Warm and merry, eating, laughing,  
Singing, O Kabibonokka (the north wind),  
You are but my fellow-mortal.'

20, 21. 'And I respect not winter more than old Toothless cares for nuts with cream cheese by him'; a quaint simile. For the ἀμυλος, see Philoxenus, Δείπνον (Bergk, *Anth. Lyr.*), iii. 5.

οὐδ' ὅσον, 'not a whit.' A common expression in the Alexandrian writers. Ap. Rhod. i. 290 οὐδ' ὅσον οὐδ' ἐν ὀνείρῳ εἰσάμην, 'I never thought, no not in dreams': id. ii. 190 ἄλλοτε φορβῆς οὐδ' ὅσον ἄλλοτε τυτθόν: Callim. ii. 37 οὐποτε Φοίβου θηλείῃσ' οὐδ' ὅσον ἐπὶ χνός ἦλθε παρειαῖς, &c. It is probably in origin elliptical; 'Not so much as a snap of the fingers.' Arist. *Wasps* 213 τί οὐκ ἀπεκοιμήθημεν ὅσον ὅσον στίλην;

ἢ ὡδός. The omission of the comparative (before ἢ) is strange here, though an idea of preference is slightly implied in ὡραν ἔχω. But cf. Pseudo-Phocyl. 82 καλὸν ξεινίζειν ταχέως λιταῖσι τραπέζαις ἢ πλείσταις θοίνασι βραδυνοῦσαι παρὰ καιρόν. So οὐδὲν is used for οὐδὲν ἄλλο: Aeschines, i. 51 οὐκ ἂν ἄκησα αὐτὸν οὐδὲν αἰτιάσθαι ἢ ὅπερ: Plutarch, *T. Gracch.* vi. οὐδὲν ἢ τὸν λιβανωτόν.

26. Ἰκαρίασι: this—the reading of the best MSS.—may now be kept. We have seen that Theocritus was in Cos for some years, and visited among other places Miletus, where his friend Nicias lived. Why should we not allow him a fishing excursion further afield as far as Icaros, where he found this splendid shell, so large that it provided a bite for each of the party of five? The shell he kept as a curio, and now gave it away on his return to his Sicilian home. Bergk's Ἰκαρίασι ('Ἰκαρίασι, Meineke, et alii) would place the fishing expedition at Hyccara in Sicily (Thueyd. vi. 62).

28. 'Muses of the country side farewell, and make known to the world the songs which once I sang to those my shepherd friends' (vid. *Introd.* l. c.). νομεῖσι are Theocritus' pseudo-shepherd friends in Cos, to whom he sends some of his work.



μάλα χαίρετε: cf. i. 144; xv. 149.

φαίνετε δ' φῖδας: *Odys.* viii. 499 ὁ δ' ὀρμηθεὶς θεοῦ ἤρχετο, φαίνει δ' αἰοιδῆν: Plato, *Phaedr.* 259 b γενομένων δὲ Μουσῶν καὶ πανείσης φῖδης. The Muses must give their sanction, and 'imprimatur' to the poet's work. No exception need be taken to the form φῖδῃ for αἰοιδῇ here since it appears not in the bucolic song itself but in an envoi of the poet's own.

29. παρών: when in Cos.

30. The general connexion as explained, *Introd.* p. 23, is 'Give to the world my song lest I be accused of dishonesty.' ὀλοφυγγῶν is explained by Hesych. as φλυκτῖς ('a blister') ἐπὶ τῆς γλώσσης, and Schol. k says ὅταν αὕτη γένηται ἐπὶ τῇ γλώττῃ εἰώσασιν αἱ γυναῖκες λέγειν ὡς ἀποτεθείσάν σοι μερίδα οὐκ ἀπέδωκας, 'that you have not paid back honestly what was given into your keeping.' Theocritus is the servant of the Muses (ὑπακούος Πιερίδων, *Ap. Rhod.* iv. 1379), and has accepted as a charge upon him the inspiration which they give. Therefore he prays them to be with him and give their authority to the songs he publishes, vouching for the fair payment of the debt. φύσῃς then cannot be right, and we must take the conj. φύσω (*Briggs* and *Graefe*). μηκέτι, however, is right (μήπω, *Ziegler*). The debt has long been unsatisfied, but shall be so no longer.

34. 'Neither sleep, nor the sudden burst of spring sweeter.' ἐξαπίνης is used in place of adjective, cf. xxiv. 111 Ἀργόθεν ἄνδρες: *Aratus* 1094 ἡπειρόθεν ἀνὴρ: *Iliad* vi. 450 ἄλγος ὀπίσσω: *Demosth.* 835 ἄρδην ὀλεθρος: *Arist. Clouds* 1120 ἄγαν ἐπομβρία. When so used the noun cannot have the article, unless the adverb is placed in the attributive position, i. e. ἡ ἐπομβρία ἄγαν is not Greek.

35. It is better to take τόσσον as demonstrative, and regard the sentence as irregular in construction, cf. xii. 3-8, than to take it as relative (as), *vid.* note on xxii. 199. The sentence gains considerably in energy.

36. Cf. *Horace, Od.* iv. 3. 1:

'Quem tu Melpomene semel  
Nascentem placido lumine videris';

but the resemblance of the rest is slight. The thought is rather like that of *Propertius*, iii. 16. 11:

'Nec tamen est quisquam sacros qui laedat amantes;  
Scironis media sic licet ire via.  
Quisquis amator erit Scythicis licet ambulet oris;  
Nemo adeo, ut noceat, barbarus esse volet.'

The lover and the favoured of the Muses bear alike a sacred inviolable life.

## X.

There is very little evidence for the date or place of composition of this idyll. The scene is, however, probably Coan. Polybotes (l. 16) is a Coan name; and the use of Σύραν (l. 26), and the mention of Lityrses (l. 41) are more appropriate to

the eastern islands than to Sicily. On the other hand Theophrastus states that the cactus (*vid.* l. 4) was only found in Sicily. It is one of the more realistic poems, and consists of a dialogue between two reapers, Milo and another (*Battus* acc. to Scholiast). Battus is in love and cannot work; urged by his companion he relieves himself by singing a sentimental love song to his Bombyca; but meets with small sympathy from Milo, who shows him what a labourer's song should be—a string of rustic maxims in the style of Hesiod, on crops and weather and overseers.

1. *βουκαίε*. Fritzsche makes this a proper name, and *βούκος* (l. 38) a shortened form of the same. Nicander, however, certainly uses *βουκαῖος* as a common noun. *Theriaca*, v. 5 *πολύεργος ἀροτρεὺς βουκαῖός τε . . . καὶ ὄρειτύπος*. Eustathius on *Iliad* xiii. 824 explains both *βουκαῖος* and *βούκος* as = *ἀγροίκος*. Schol. k on 37 says Nicander used *βούκος* = *βουκόλος*, and the false reading *βουκόλος* in that verse is obviously a gloss (Nicander, fr. 35 *βουκαῖοι ζεύγεσσι ἀμορβεύουσιν ὀρήων*). It is impossible in face of this evidence to make *βουκαῖος* a proper name; and we must regard *βουκαῖος* and *βούκος* as a doublet like *δειλός* *δείλαιος*, *ἐρυθρός* *ἐρυθραῖος*, and probably as adjectives = *ἀγροίκος*.

*πεπόνθεις*: from *πεπόνθω*. These forms are said to be Sicilian, but are found in Greek of all ages and districts. *δεδοίκα*, Theocr. xv. 58; *πεφύκει*, xi. 1; *ἐστήκα*, Anthol. Append. 65. In participle—*ἀνάγουσα*, Herond. vii. 101; *κεκλήγοντες*, Quint. Smyr. xii. 58, &c. (? *Iliad* xvi. 430); *ἐρρίγοντι* *ἐοικώς*, Hesiod, *Scut.* 227; *τετυποντες*, Callim. iii. 61. Cf. *ἐμέμηκον*, *Odys.* ix. 438; *ἐπέφυκον*, Hesiod, *Theog.* 152; *Scut.* 76.

2. *ἐόν*, 'your.' The possessive pronouns become utterly confounded in late Greek: *ἐός* = *tuus* here and xxiv. 36; xxii. 173; Quint. Smyrn. vii. 294 = *suius* (plural), Quint. Smyrn. ii. 264 (Theocr. xxvii. 26) = *noster*, Ap. Rhod. iv. 203. There are possibly traces of this in Homer; *Iliad* xiv. 221 *σῆσι*: MS. D has *ῆσι*. So *ἐο* = *mei*, Ap. Rhod. ii. 635; *ἐοῖ* *αὐτῇ* = *mihi ipsi*, Ap. Rhod. iii. 99: *σφίσι* = *nobis*, Id. ii. 1278; *σφέτερος* = *tuus*, Theocr. xxii. 67 = *meus*, xxv. 162 = *suius* (singular), Bacchyl. iii. 36 and often (not in Homer): *ὅς* = *tuus*, Callim. iii. 103 = *meus* (Mosch.) Megara 77 &c. Cf. Monro, *Hom. Gram.* § 255.

*δύνα*: for *δύνασαι*, cf. Soph. *Philoct.* 798, &c.; *ἐπίστα*, Pind. Cf. Rutherford, *N. Phryg.* p. 463.

*δγμον*, 'swathe'; cf. *Iliad* xi. 68:

οἱ δ' ὥς ἀμνητῆρες ἐναντίοι ἀλλήλοισι  
δγμον ἐλαύνουσιν ἀνδρὸς μάκαρος κατ' ἄρουραν  
πυρῶν ἢ κριθέων τὰ δὲ δράγματα ταρφέα πίπτει.

Cf. *Odys.* xviii. 366 sqq.

3. *ἄμα λαοτομέις*: Quint. Smyrn. viii. 279:

ὥς δ' ὅπ' αἰζοὶ μεγάλης ἀνὰ γουνὸν ἀλατῆς  
ὄρχατον ἀμπελόεντα διατμήξωσι σιδήρεα  
σπερχόμενοι, τῶν δ' ἴσον ἀέξεται εἰς ἔριν ἔργον.

4. κάκτος ἔτυψε : cf. Philetas, fr. (quoted Introd. p. 11); Theophrastus, *H. Pl.* vi. 4. 10 states that the cactus was peculiar to Sicily, ἐν δὲ Ἑλλάδι οὐκ ἐστὶ. Does he include the islands in 'Ελλάς? *vid.* preface to this idyll.

5. δείλαν τυ καὶ ἐκ μέσω ἡματος. 'καί, se corrigentis est; "vesperi et a meridie eris" non significat "atque adeo," Hermann, *Opusc.* v. τυ is rather contemptuous, 'what will you be like?'

ἐκ = 'after.' ἐξ ἥους λείβειν οἶνον, Hesiod, *Ἔργ.* 724.

7. ὄψαμάτα, 'who can reap till late.'

8. ποθέσαι τινα τῶν ἀπέντων : masc. not neuter. Battus tries to break the subject delicately; 'have you never longed for some absent—friend?'

11. μηδέ γε συμβαίη, 'no, and may it never'; Arist. *Frogs* 1045 ET. μὰ Δι' οὐδέ γάρ ἦν τῆς Ἀφροδίτης οὐδέν σοι. ΔΙ. μηδέ γ' ἐπείη.

γεῦσαι, 'to give a taste of.' χαλεπόν, 'a bad business.' The phrase is either a recognized proverb or modelled on such. It is noticeable that a large proportion of Greek proverbs form the last half of a hexameter, e.g. κακὰ μὲν θρήσκε κακὰ δ' ἴπες· ξύλον ἀγκύλον οὐδέποτε ὀρθόν· σὺν Ἀθηνᾷ καὶ χέρα κίνει (God helps them that help themselves).

12. ἔραμαι ἐνδεκαταῖος, 'I have been in love for ten days.' The present is used as with πάλαι, Herond. iii. 38 ἡ τριταῖος οὐκ οἶδεν τῆς οἰκίης τὸν οὐδόν.

13. ἐκ πίθω. παροιμία ἐπὶ τῶν ἀφθονα ἐχόντων, Schol. : Herond. iv. 14 οὐ γάρ τι πολλὴν οὐδ' ἔτοιμον ἀντλεῦμεν.

δῆλον, 'it is clear'; cf. δῆλον ὅτι in orators.

ἄλις ὄξος. The accus. with ἄλις occurs rarely in Classical period, always in Alexandrian, e.g. ἄλις ὄλβον, Callim. i. 84.

14. ἄσκαλα πάντα, 'all is unhoed before my doors.' ἀπὸ σπόρω, 'from seed-time.' Harvest began in May (see Hesiod, *Ἔργ.* 383), so this must refer to the spring sowing, when the sun enters Taurus (April 20 now); cf. Verg. *Georg.* i. 215 :

'Vere fabis (beans) satio : tum te quoque, Medica (lucerne), putres Accipiunt sulci, et milio (millet) venit annua cura :

Candidus auratis aperit cum cornibus annum Taurus.'

15. λυμαίνεται, 'tortures'; Arist. *Frogs* 59 τοιοῦτος ἡμέρος με διαλυμαίνεται.

ἡ Πολυβώτα : sc. παῖς. The slave girl of Polybotes, not the daughter.

16. παρ' Ἱπποκίων, 'in Hippocion's farm' · cf. xiv. 14.

17. Solon, xiii. 27 :

τοιαύτη Ζηνὸς πέλεται τίσις, . . . . .

αἰεὶ δ' οὐ ἐλέγηθε διαμπερές, ὅστις ἀλιτρὸν  
θυμὸν ἔχη.

Schol. k παροιμῶδες ἐπὶ τῶν διδόντων δίκην τῆς ἁμαρτίας, 'your sin has found you out.' πάλαι is to be joined with ἐπεθύμεις, what

you desired *before*. *πάλαι* can refer to comparatively recent events; see Soph. O. T. εἶπον ὡς δοίην *πάλαι*. Milo regards Battus' attainment of his desire as a heaven sent punishment for his sins.

18. *μάντις καλαμαία*: a grasshopper (cf. use of *σερίφος*, Liddell and Scott, s.v.). So Milo calls Bombyca from her bony leanness.

*τὰν νύκτα*: accus. of time.

*χροῖξέεται* = *συγκοιμηθήσεται*, *vid.* Hiller and Paley, *ad loc.*

19. *αὐτός*, 'alone'; cf. ii. 89; Arist. *Acharn.* 504 *αὐτοὶ γὰρ ἔσμεν*.

22. *καὶ τι κόρας*, 'and strike up a love song to your girl.' The gen. *κόρας* depends on *μέλος*: cf. Pind. *Isth.* i. 21 *Ἰολάου ὕμνῳ*: Demosth. *De Cor.* § 100 *στρατείας ἄς ἀπάσας τῆς τῶν Ἑλλήνων σωτηρίας πεποιήται ἡ πόλις* where *τῆς σωτηρίας* depends on *στρατείας*.

*ἔδιον οὕτως ἐργαζῆ*: song will relieve your thought and you will work the better; so Propert. i. 9, *ad fin.* 'dicere quo pereas saepe in amore levat.'

24-37. The song falls naturally into couplets, as that in *Idyll* iii into groups of three lines, *Introd.* p. 39.

24. *συναείσατε*: *vid.* on ix. 28.

*μοι* is governed by the *συν-*; cf. Thucyd. viii. 16 *ἐνγκαθάρων αὐτοῖς*, &c.

25. *ποιεῖτε* (k): Theocritus has the first syllable short, viii. 18; x. 38; iii. 9, 21: xxix. 24; xiv. 70. The MSS. vary in each case between *ποιεῖν* and *ποιεῖν*.

27 sqq. Cf. Lucretius, iv. 1151 sqq.; Longus, i. 16 *μέλας εἰμί· καὶ γὰρ ὁ ὑάκινθος· ἀλλὰ κρείττων*: Nonnus, xxxiv. 118:

*Χαλκομέδην μὲν ἅπαντες· ἐγὼ δέ σε μούνος ἐνὶ φῶ  
Χρυσομέδην ὅτι κάλλος ἔχεις χρυσέης Ἀφροδίτης.*

28. *ἡ γραπτὰ ὑάκινθος*. The iris sprang from the blood of the dead Hyacinthus, slain by Apollo, and bore on its edge the letter *Υ*: Verg. *Ecl.* iii. 106; Milton, *Lycidas*:

*'His bonnet sedge,  
Inwrought with figures dim, and on the edge  
Like to that sanguine flower inscribed with woe.*

A second legend made the flower spring from the blood of Ajax, and interpreted the writing as αἰ αἰ. Euphorion, fr. 36:

*πορφυρὴ ὑάκινθε, σὲ μὲν μία φῆμις δαιδῶν  
'Ροιτείης ἀμάθοισι δεδουπότος Αἰακίδαο  
εἶαρος ἀντέλλειν γεγραμμένα κοκύνουσιν.*

29. *τὰ πρῶτα λέγονται*, 'they are chosen to be the first in the garlands.' The subject is *τὸ ἶον καὶ ὁ ὑάκινθος*. For *τὰ πρῶτα* cf. Arist. *Frogs* 421:

*νυνὶ δὲ δημαγωγεῖ  
ἐν τοῖς ἀνὰ νεκροῖσι,  
κάστιν τὰ πρῶτα τῆς ἐκεῖ μοχθηρίας.*

= the pick of the rascals.

31. ἐπὶ τὴν: cf. ii. 40.

32, 33. 'Would that I had the fabled wealth of Croesus: our statues would be standing in gold to Aphrodite.' ἀνακείσθαι used for passive of ἀνατίθεμαι (middle). For the use with the person whose statue is dedicated as the subject cf. Lycurgus, *In Leocr.* § 51 ἐν ταῖς ἀγοραῖς ἀθλητὰς ἀνακειμένους: Plato, *Phaedr.* 236 b πλείονος ἄξια εἰπὼν τῶν Δυσίου παρὰ τὸ Κυβελιδῶν ἀνάθημα σφυρήλατος ἐν Ὀλυμπίᾳ στάθῃτι. The protasis of the condition is supplied by a wish; cf. *Odys.* i. 265, &c.; Theocr. v. 44. The form of wish must of course be assimilated to the form of if-clause which would have been used. Hence Paley's εἴη ὅσα is ungrammatical.

34. 'You with your flute and a rose or apple; I with fine dress and new shoes on my feet.'

ἢ μᾶλλον τυ: so Ahrens with the best MSS. The Vulgata ἢ τύγε μᾶλλον gives a better rhythm, but does not give a sufficiently prominent place to the pronoun.

τὰς αὐλῶς: cf. l. 16. In the second line καινόν is usually supplied to σχῆμα from καινός, but σχῆμα by itself means a fine dress. Alciphr. i. 34 ἐξ οὗ φιλοσοφεῖν ἐπενόησας σεμνός τις ἐγένου . . . εἴτα σχῆμα ἐλὼν καὶ βιβλίδιον μετὰ χεῖρας εἰς τὴν Ἀκαδημίαν σοβεῖς (Wuestemann). The Scholiast (and some modern editors) take σχῆμα of a dancer's poise; it could not mean this without further definition. It is probably merely confusion on the Scholiast's part that makes him write ἐγὼ δὲ καλὸν ἄνθος εἶχον ἄν. If anything were lost it would have to be two lines, and the symmetry of sense and style would not allow of this.

35. ἀμύκλας: Amyclean shoes. Things are constantly called from the place of their origin, e.g. Ἀχαϊκάς (fetters), Herond. v. 61, in English, 'Hollands,' 'Newfoundlands,' 'Skyles,' 'St. Bernards,' 'Havannas.'

36. ἀστράγαλοι: 'instar talorum eburneorum,' Fritzsche; cf. xxviii. 13.

37. τρύχνος. Photius, *Lex.* τρύχνον· καὶ παρὰ τὴν παροιμίαν ἀπαλάτερος τρύχνον· παρὰ δὲ Κωμικός φησι εἰμὶ μουσικώτερος τρύχνον: Theophrastus, *H. Pl.* ix. 11 calls it τρύχνος ὑπνώδης, and says that mixed with wine it formed a narcotic (Hiller). The point of the comparison lies in the soft soothing tone of the voice: 'Her voice was ever soft, Gentle and low' (*King Lear*).

38. ἐλελήθει. This pluperfect form becomes common in place of the aorist, Lucian, *Νεκνομ.* 486 ἐλελήθει Μένιππος ἡμᾶς ἀποθανών. So with other verbs: ἐπεὶ παρεληλύθειμεν, Lucian, *V. H.* ii. 29; ὥστε αὐτίκα ἐπεπτώκει, *Id. Tox.* 16; ἐνθα καταδεδεμένον κατελελοίπει τὸν ἵππον, *ib.* 49; ἐπεὶ ἐδεδείπνητο, *ib.* 25.

βοῦκος: see note on line 1. Hiller objects to the absence of the article if the word is taken as a common noun, but unnecessarily. Milo means 'a labourer,' not 'the labourer.'

39. τὰν ἰδέαν . . . ἐμέτρησεν, 'he measured off the tune'; Lucian, *Imagg.* 14 τὸ γὰρ τῆς τε ἀρμονίας ἀκριβέστατον διαφυλάττειν, ὥς μὴ παραβαίνειν τι τοῦ ρυθμοῦ ἀλλ' εὐκαίρῃ τῇ ἀρεῇ καὶ ἵλλει διαμετρήσθαι τὸ ᾄσμα (Fr. Jacobs); cf. Plato, *Theaet.* 175 ad fin.

40. τῷ πώγονος: gen. after exclamation; cf. iv. 40.

ἀνέφυσα. Greek of the Classical period would have said ἐφυσα. ἀναφύω is common from 300 B.C., Ap. Rhod. ii. 1212 ὄφης . . . ὃν αὐτὴ γαί' ἀνέφυσε Κανκάσου ἐν κημοῖσι. The sense of the line is 'Alas that I am a bearded man, and so inferior to him!' in mockery, as his whole behaviour shows.

41. Λιτυέρσα. Lityerses was son of Midas, king of Celaenae in Phrygia. After hospitably entertaining strangers he made them reap with him, and such as could not equal him in work he slew. Hercules finally ended him. Athenaeus 619 a says merely that the harvesters' song was called the Lityerses; and Photius, i. 54 speaks of Λιτυέρσην ψῆδὴν τινα ἣν ἔδουσιν οἱ θερίζοντες ὡς ἐπίσημόν τινα γεγονότα τῶν παλαιῶν τὸν Λιτυέρσαν. It seems then that according to the popular version Lityerses was merely a hero of agriculture, and barbarity was not ascribed to him (see Wuestemann's note). Milo's song is intended as a representation of the traditional popular songs of Theocritus' day; it is not to be regarded as Milo's own invention.

42-55. The lines form seven couplets of maxims strung together without any close connexion as in Hesiod, 'Erg. 706-764.

44. ἀμαλλοδέται, 'binders,' here and A. Pal. x. 16 for ἀμαλλοδετήρες. The form in -ης is usual in nom. sing.; that in -ηρ in other cases, in hexameter and lyric verse (K. Lehrs, praef. Oppian, ed. Didot, p. vi).

45. σκύνοι ἄνδρες, 'useless fellows.' The fig-tree was useless for timber, Hor. Sat. i. 8. 1 'inutile lignum.'

ἀπώλετο χροῦτος ὁ μίσθος, 'that hire is a dead loss'; Theophrast. Char. ix. καὶ φίλῳ δὲ ἔρανον κελεύσαντι εἰσενεγκεῖν εἰπεῖν ὅτι οὐκ ἂν δόιη, ὕστερον ἤκειν φέρων, καὶ λέγειν ὅτι ἀπόλλυσσι καὶ τοῦτο τὸ ἀργύριον.

εἴποι. The optative in final sentence in primary sequence becomes very common in Alexandrian and later writers, especially Lucian (Madvig, Adv. i. 682); Ap. Rhod. i. 660, 1005, 490 εἰ δ' ἄγε δὴ . . . δῶρα πόρωμεν ἔν' . . . ἔκτοθι πύργων μίμνουιν: cf. Theocr. xxiv. 100.

46, 47. ὁ τομά. The sheaf is to be turned with the cut end of the stalk to the west wind, in order that the grain may be dried and fattened. Cf. A. Pal. 6. 53:

Εὐδημος τὸν νηὸν ἐπ' ἀγροῦ τόνδ' ἀνέθηκα

τῶν πάντων ἀνέμων πιστάτῳ Ζεφύρῳ.

εὐξαμένῳ γὰρ ὁ γ' ἦλθε βοαθῶς ὄφρα τάχιστα

λεμῆσιν πεπόνων καρπὸν ἀπ' ἀστυχύων.

48. 'When winnowing avoid sleep in the noontide.'

τὸ μεσαμβρινόν: cf. i. 15. The precept is given generally, not addressed to the winnowers; hence absence of article, and the use of the accusative, Hesiod, 'Erg. 753 μηδὲ γυναικείῳ λουτρῷ χροῖα φαδρύνεσθαι ἀνέρα: then 755 μηδ' ἱεροῖσιν ἐπ' αἰδομένοισι κυρήσας μοιμεύειν δίδηλα (addressed to Perses, hence nominative). Hermann alters the text to φεύγοι . . . ἕπνος (so Hiller, Ziegler) without any need.

49. τελέθει. πέτεται (C. Hartung) possibly right.

50. ἀρχεσθαι δ' ἀμῶντας. The δέ is justified here since this

precept attaches closely to the preceding couplet, and is in contrast to it. Hermann (Ziegler, Meineke, Hiller, Fritzsche) reject it and read ἀρχεσθ' ἀμώντας.

52. οὐ μελεδαίνα, 'he does not trouble about the filler of the glass, for he has to spare.' μελεδαίνω with accus. here, as Archiloch. 8 ἐπίρρησιν μελεδαίνων, with gen. in ix. 12; *vid.* Index, Accusative.

53. τὸν προπιεῖν ἐγχεύντα: Herond. vi. 77 γλυκὺν πιεῖν ἐγχεύντα: Herod. iv. 172 ἐκ τῆς χειρὸς διδοὶ πιεῖν. The MSS. have τὸν τὸ πιεῖν ἐγχεύντα. Fritzsche supports this by *A. Pal.* xii. 34 εἰς ἔφerein τὸ πιεῖν (his drink), but both are to be emended. The infinitive with the article cannot stand for a concrete noun; here = τὸ ποτόν. In Plato, *Rep.* 439 b εἶναι ὥσπερ θηρίον ἐπὶ τὸ πιεῖν it = a verbal noun 'drinking'; Soph. *Ajax* 555 ἕως τὸ χαίρειν καὶ τὸ λυπεῖσθαι μάθης = rejoicing and sorrowing; cf. Aesch. *Agam.* 498 τὸ χαίρειν μάλλον ἐκβάσει λέγων: Isocr. 85 οἱ ἐξεστηκὼς τοῦ φρονεῖν. It can be used freely in consecutive sense when negatived, Aesch. *Agam.* 15 τὸ μὴ βεβαίως βλέφαρα συμβαλεῖν ὕπνῳ, so that though we could say καλύει τὸ μὴ πιεῖν ἐμέ we could not say ἐγχεῖ τὸ πιεῖν ἐμέ, 'so that I drink.' Lastly it can be used dependent on nouns, as Lucian, i. 457 οὐδεμία μηχανὴ τὸ διαφνεῖν αὐτούς. None of these uses in the least justifies τὸ πιεῖν ἐγχεύντα. προπιεῖν is nearer MSS. than πιεῖν Herm. or τι πιεῖν: *vid.* also Jannaris, *Hist. Greek Gram.* p. 580.

57. λιμνηρόν, 'starveling,' *A. Pal.* vi. 287:

κακῶν λιμνηρὰ γυναικῶν  
ἔργα, νέον τῆκεν ἄνθος ἐπιστάμενα.

## XI.

We have seen in *Idylls* vi and viii that Theocritus imagined to himself a legendary past of the country side and country character. The heroes Daphnis, Menalcas, and Damoetas sang in rivalry, as did the shepherds of Cos and Sicily in the year 280, and their times were not far different from the modern in tone. Here the heroic mask is stripped away completely. The giant Polyphemus is no more the cannibal brute of the *Odyssey*, but an uncouth boor; huge and ugly still, above the mortals in loving a nymph, but at the last only a Brocken-shadow of Comatas.

The theme of the 'Cyclops and Galatea' was a favourite, and was treated in verse by Philoxenus (Bergk, fr. 8), Hermesianax, Theocritus, Callimachus, and Bion, besides whom the author of the *Epit. Bionis* alludes to the story (see Rohde, *Der Griech. Roman*, p. 74). We do not know how Philoxenus and Hermesianax dealt with the story. In Theocritus it forms, like *Idyll* xiii, the illustration of a text, 'There is no remedy in science against the plague of love'; even heroes like Heracles were subject to it; nay, even that old

hero of Sicily, the Cyclops Polyphēmus, was as love-sick as any one of us, and found solace in song alone. The object of the poem is therefore not to present to us a burlesque pastoral, but to combine with certain grotesque features a pathos and feeling of pity.

Like *Id.* xiii the poem is addressed to Nicias, whose profession is gently satirized. The doctor answered the poem with one of which the opening lines are preserved:

ἦν ἄρ' ἀληθὲς τοῦτο Θεόκριτε· οἱ γὰρ ἔρωτες  
πολλοὺς ποιητὰς ἐδίδαξαν τοὺς πρὶν ἀμουσοῦν.

Bion would seem to have softened down the rougher features of the sketch and to have made his Cyclops sing more daintily, if we may judge from the four lines left of his poem:

αὐτὰρ ἐγὼ βασεῦμαι ἑμὴν ὁδὸν ἐς τὸ κάταντες  
τῆνο ποτὶ ψάμαθόν τε καὶ αἰὶνα ψιθυρίσδων,  
λίσσόμενος Γαλάττειαν ἀπηρέα· τὰς δὲ γλυκείας  
ἐλπίδας ὑστατίῳ μέχρι γήραος οὐκ ἀπολείψω.

Callimachus' work is an epigram less on Polyphēmus' than on Theocritus' poem (*Epig.* xlv):

ὥς ἀγαθὴν Πολύφαμος ἀνεύρετο τὰν ἐπαιδὴν  
τῶραμένψ'· καὶ Γᾶν οὐκ ἀμαθῆς ὁ Κύκλαψ'  
αἱ Μοῦσαι τὸν ἔρωτα κατισχναίνοντι, Φίλιππε.  
ἦ πανακὲς πάντων φάρμακον ἂ σοφία.  
τοῦτο δοκέω, χά λιμὸς ἔχει μόνον ἐς τὰ πονηρὰ  
τῶγαθὸν ἐκκόπτει τὰν φιλόπαιδα νόσον, &c.

Besides these poets Ovid (*Melam.* xiii. 789) has imitated the poem (*vid.* notes on this idyll); but according to his wont has expanded all the phraseology to very weariness.

On date, &c., see *Intro.* p. 23.

1, 2. *πιφύκει*: see on X. 1.

The words *φάρμακον* . . . *ἔγχριστον* . . . *ἐπίπαστον* are chosen in view of Nicias' profession (cf. 5 and 80).

*ἐπίπαστον* is explained by *Πιαδ* xi. 515 *ἐπὶ τ' ἥπια φάρμακα πᾶσσειν*.

For *ἔγχριστον* cf. Aesch. *P. V.* 480; Eurip. *Hippol.* 516. The metaphor of *φάρμακον* is common; Bion, xiv:

μολπὰν ταὶ Μοῦσαι μοι αἰεὶ ποθέοντι διδοῖεν  
τὰν γλυκερὰν μολπὰν τὰς φάρμακον αἰδιον οὐδέν

Isocr. 167 c *ταῖς ψυχαῖς ταῖς ἀγνούσαις καὶ γεμούσαις πονηρῶν ἐπιθυμῶν οὐδὲν ἐστὶν ἄλλο φάρμακον πλὴν λόγος*.

3. *κούφον* . . . , 'but light it is and sweet among men.' *κούφον* is not = *κουφίζον*: but = gentle and painless. Cf. Pind. *P.* iii. 6 *τέκτων ρωδυνίαν ἄμερος* (cf. Aesculapius); Horace, *Odes* i. 32. 15 'dulce lenimen'; Pind. *P.* iii. 91:

τοὺς μὲν μαλακαῖς ἐπαιδαῖς  
ἀμφέπων, τοὺς δὲ προσανεία πίνοντας, &c.



4. ἐπὶ here = *among*, not '*in power of*.' Cf. *Odys.* xiii. 59 :

γῆρας

ἐλθῃ καὶ θάνατος, τὰ τ' ἐπ' ἀνθρώποισι πέλονται :

Bacchyl. vii. 8 :

φῶ δὲ σὺ πρεσβύτατον νείμης γέρας  
νίκας, ἐπ' ἀνθρώποισιν ἔνδοξος κέκληται.

6. ταῖς ἐννέα δῆ : cf. *Epig.* x ; on Nicias as a poet, *vid.* *Introd.* p. 13.

7. οὕτω γοῦν, 'Twas thus at least that Polyphemus eased his pain.'

ῥάστα : cf. v. 81 ; *Timo*, fr. 41 (*Bruck*) πῶς ποτ' ἀνὴρ ἐτ' ἄγεις ῥῆστα μεθ' ἡσυχίης.

8 παρ' ἡμῖν. These words cannot be taken as evidence that the poem was written in Sicily. In *Xenoph. Hellen.* iii. 4. 5 Agesilaus when in *Asia* says, ἐν τῇ παρ' ἡμῖν Ἑλλάδι, i.e. in the Greece from which we come. But the words obviously do imply that Theocritus was a native of Sicily.

8. ὥρχαιος : cf. *Callim. Ep.* 59 ὥρχαιος Ὀρέστας.

10. ἤρατο δέ, &c. He loved not with apples nor roses, nor locks of hair, but with real fits of madness, i.e. not with what men call a wild passion, but with a fiercer madness.

μάλοις : cf. vi. 7.

ῥόδοι : collective singular ; *vid.* note on xiv. 17.

11. ὀρθαῖς μανίαις : cf. *Aelian, H. An.* xi. 32 ἐκφρων γενόμενος εἰς τε ὀρθὴν μανίαν καὶ ὡς τὰ μάλιστα ἰσχυρὰν ἐκφοιτᾷ (*Fritzsche*) ; cf. *Lucian, Tox.* xv. καταβαλὼν ἑαυτὸν εἰς τοῦδαφος ἐκυλινδετο καὶ λῦττα ἦν ἀκριβὴς τὸ πρᾶγμα.

12. The lines are imitated in a pretty epigram ; *A. Pal.* vii. 173 (? *Leonidas*) :

αὐτόμαται δεῖλα ποτὶ τούλιον αἱ βόες ἦλθον  
ἐξ ὄρεος πολλῇ νειφόμεναι χιόνι·  
αἰαί, Θηρίμαχος δὲ παρὰ δρυὶ τὸν μακρὸν εὐδαι  
ὑπνον· ἐκοιμήθη δ' ἐκ πυρὸς οὐρανίου.

Cf. *Verg. Ed.* iv. 21. αὐταῖ alone.

14. αἰδων αὐτοῦ ἐπ' αἰόνος, 'singing his Galatea there on the weed-strewn shore.' Cf. the picture of Odysseus on the desolate coast of Calypso's island :

ἡματα δ' ἄμ πέτρῃσι καὶ ἡῖονεσσι καθίζων  
πόντον ἐπ' ἀτρυγέτον δερκέσκετο.—*Odys.* v. 156.

αὐτόθ' is for αὐτόθι elided as in *Odys.* x. 132, &c. The MSS. have αὐτοῦ, αὐτῶ, or αὐτός, but αὐτῶ in Doric = αὐτόθεν, thence not *there*. Hence *Ahrens*, αὐτῶ ἀπό (*Dial. Dor.* 375), but this gives an awkward order, or αὐτεῖ ἐπὶ, introducing a new dialect form. αὐτοῦθ' explains the variant. αὐτοῦ was written as gloss and altered to αὐτός or αὐτῶ.

16. τό οἱ ἦπατι. The antecedent to τό is ἔλκος. Cf. *Syrinx*, δς Μοῖσα λιγὺ πᾶν ἰοστεφάνῳ ἔλκος : *Iliad* xvi. 511 ἔλκος, δ δὴ μιν Τεύκρος ἐπεσσύμενον βάλεν ἰφ' : *Pind. Pyth.* ii. 167 ἔλκος ἐφ' καρδίᾳ ἐνέπαφαν. The phrase is partly Homeric ; *Odys.* xxii. 83 ἐξ δέ οἱ ἦπατι πῆξε θοὸν βέλος.

19 *sqq.* The opening of this song has found many imitators. Verg. *Ecl.* vii. 37:

‘Nerine Galatea, thymo mihi dulcior Hyblae,  
Candidior cyenis, hederā formosior alba’

(following as usual even the rhythm of Theocritus’ lines). Ovid, *Met. loc. cit.* ‘Candidior folio nivei, Galatea, ligustri, &c.,’ the comparison running through nineteen lines. Gay, in *Acis and Galatea*:

‘O ruddier than the cherry,  
O sweeter than the berry,  
O nymph more bright than moonshine night  
Than kidlings blithe and merry.’

On the balance and symmetry of the lines, *vid.* *Introd.* p. 39.

20. πακτῆς: ‘Mollior lacte coacto’ (Ovid, *loc. cit.*); Lucian, *Ἑνάλ. Διάλ. Doris to Galatea*, καίτοι τί ἄλλο ἐν σοὶ ἐπαινέσαι εἶχεν (the Cyclops) ἢ τὸ λευκὸν μόνον; καὶ τοῦτο οἶμαι ὅτι ξυνήθης ἐστὶ τυρῶ καὶ γάλακτι. Diodorus says that Tyro was so called διὰ τὴν λευκότητα καὶ τὴν τοῦ σώματος μαλακότητα (Renier).

21. σφριγανωτέρα, ‘more plump than ripening grape’; *vid.* note on xxvii. 9, and J. A. Hartung on this line.

22. αὐθ’=αὔθι. αὐθι in Homer=ἐνθάδε (*Odys.* v. 208), but in Alexandrine poets is used for αὐθις or αὖ, with the meaning ‘again,’ ‘in turn’ (not ‘a second time’); Callim. iii. 241:

ἄρχήσαντο  
πρῶτα μὲν ἐν σακίεσσιν ἐνόπλιον, αὐθι δὲ κύκλω  
στησάμεναι χορὸν εὐρύν.

(Homer uses αὐτε in this sense, *Odys.* xxii. 5; *Iliad* i. 237); cf. i. 112. The -ι- is elided as in *Iliad* xii. 85, &c. The couplet then connects with 19, ‘Why dost thou reject thy lover . . . but come in turn when sleep possesses me, but straight art gone when sleep doth dischain me.’

23. ὕπνος ἀνῆλθε με: *Odys.* vii. 289 καὶ με γλυκὺς ὕπνος ἀνῆλθεν. Cf. *Odys.* ix. 333.

25. τεοῦς=τεν=σου. Dialect, § 2. It is a Boeotian form, Ahrens, *Dial.* i. p. 223.

26. ὑακίνθινα φύλλα: cf. xviii. 39.

27. ἐγὼ δ’ ὄρεον: *Odys.* vii. 30 ἐγὼ δ’ ὄρεον ἡγεμονεύσω.

ἐξ ὄρεος, ‘on the hills.’ Vergil adapts and makes a pretty picture, *Ecl.* viii. 38:

‘Saepibus in nostris parvam te roscida mala—  
Dux ego vester eram—vidi matre legentem.  
Alter ab undecimo tum me iam acceperat annus;  
Iam fragilis poteram a terra contingere ramos.’

28. παύσασθαι: sc. ἐρῶν. Beware of joining παύσασθαι ἐσιδόν. Verbs of *ceasing* and *beginning* take the present participle, never the aorist. Tr. ‘Having seen thee, from that time onward I cannot even yet cease to love.’

πα = πω. For the conjunction of οὐδέ πω νῦν, cf. Isocr. 94 b ὥστε μηδέ πω νῦν ἐξιτήλους εἶναι τὰς συμφοράς.

29. τιν δ' οὐ μέλει : cf. iii. 52.

33. εἰς δ' ὀφθαλμοῖς ἐπέστι : cf. Hesiod, *Theog.* 142 μῶνος δ' ὀφθαλμοῖς μέσσω ἐνέκειτο μετώπῳ : Lucian, *Ἐνάλ.* Διάλ. 1 (i. 288) ὁ ὀφθαλμοῖς ἐπιπρέπει τῷ μετώπῳ οὐδὲν ἐνδεέστερον ὁρῶν ἢ εἰ δὴ ἦσαν. These passages show that ἐπὶ τῷ μετώπῳ is to be supplied with ἐπέστι, and support that word against ἔπεστι (Warton's conject. adopted by Ziegler). Callim. iii. 52 πᾶσι δ' ὑπ' ὀφρὸν φάεα μουνό-γλῆνα σάκει ἴσα τετραβοεῖα.

34. οὗτος τοιοῦτος ἑὼν, 'but this Cyclops, though he be such, keeps a thousand cattle.'

οὗτος (MSS. *alii*, *αὐτός*) is contemptuous. 'This fellow whom you despise.'

τοιοῦτος ἑὼν, 'such as I have described.' Demosth. xxv. 64 ἀλλ' ὅμως τοιαῦτα πράτταν καὶ τοιοῦτος ὢν ἐν ἀπάσαις ἀεὶ βοᾷ ταῖς ἐκκλησίαις.

36. οὐτ' ἐν θέρει, κ. τ. λ. Another Homeric ending, of which Theocritus has several in this idyll. *Odys.* xii. 75 :

οὐδέ ποτ' αἶθρη  
κείνου ἔχει κορυφὴν οὐτ' ἐν θέρει οὐτ' ἐν ὀπάρῃ.

37. χειμῶνος ἄκρῳ : in the *depth* of winter. Cf. Soph. *Ajax* 285 :

ἄκρας νυκτός, ἡνίχ' ἔσπεροι  
λαμπτήρες οὐκέτ' ἦθον.

Jebb's note *ad loc.*, ἄκρα νύξ, ἄκρα ἔσπερα, &c., usually mean 'at the fringe of night, evening.' Cf. the adjectives ἀκρόνυχος, ἀκρέστερος (Theocr. xxiv. 77) ; cf. Aratus 775 :

ἄλλα δ' ἀνερχόμενος, τοτέ δ' ἄκρη νυκτὶ κελεύων  
ἥελιος (ἔρέει).

ταρσοί : *Odys.* ix. 219 :

ταρσοὶ μὲν τυρῶν βῆθον στείνοντο δὲ σηκοὶ  
ἀρνῶν ἡδ' ἐρίφων.

Verg. *Ecl.* ii. 21.

38. ὥς οὐτις, 'as none else.' Ar. *Plutus* 901 :

X. σὺ φιλόπολις καὶ χρηστός ; Σ. ὥς οὐδεὶς γ' ἀνὴρ.

39. τιν . . . ἀεῖδων, 'singing thee, my dear sweet-apple, and myself together.'

τίν, cf. 69, is accusative ; *vid.* Dial. § 2.

ἀμᾶ (cf. ix. 4) : a Doric form for ἄμα. Ahrens, *Dial. Dor.* pp. 372 and 34.

γλυκύμαλον : Sappho, fr. 93 :

οἷον τὸ γλυκύμαλον ἐρεύθεται ἄκρῳ ἐπ' ὕδαρ  
ἄκρον ἐπ' ἀκροτάτῳ· λελάθοντο δὲ μαλοδρόπης  
οὐ μὲν ἐκλεάθοντ' ἀλλ' οὐκ ἐδύναντ' ἐπικέσσαι.

40. νυκτὸς ἄωρί : cf. xxiv. 38. For the genit. cf. ii. 119 ; Xen. *Hellen.* ii. 1. 23 ἡμέρας ὑπὲρ ἥν.

τρέφω δέ τοι : Ovid, *Met.* xiii. 834 :

'Inveni geminos qui tecum ludere possint  
Inter se similes, vix ut dignoscere possis,  
Villosae catulos in summis montibus ursae ;  
Inveni et dixi "dominae servabimus istos."

41. *μνηφόρος*, 'crescent-marked,' i.e. with a white crescent mark on the forehead, as Horace describes a calf (*Odes* iv. 2. 57) :

'Fronte curvatos imitatus ignes  
Tertium Lunae referentis ortum,  
Qua notam duxit, niveus videri,  
Cetera fulvus.'

*Iliad* xxiii. 455 ; Moschus, *Eurota* 86 :

τοῦ δ' ἦτοι τὸ μὲν ἄλλο δέμας ξανθότριχον ἔσκεν  
κύκλος δ' ἀργύρεος μέσσω μάρμαϊρε μετώπῳ.

The MSS. *μαννοφόρος* would mean 'wearing collars,' but a rare natural beauty is obviously required.

42. *ἀφίκευσο* = *ἀφίκευ*. The form is stated by the Scholiast to be Syracusan, but is not known beyond this passage, and cannot be considered certain. This idyll contains a rougher form of dialect than the others : *τεοῦς*, l. 25 ; *τίν*, l. 39.

43. *τὰν γλαυκὰν δὲ θάλασσαν ἔα* : note the expressive vowel alliteration on the broad open -a-, giving the dull roar of the sea. ('The league long roller thundering on the reef.') Vergil translates the line, but less well than usual : 'Huc ades ; insani feriant sine litora fluctus.'—*Ecl.* ix. 43.

*ὄρεχθῆν* : probably of sound = *ὀρχθῆν* (*Odys.* v. 402 *ὀρχθῆι γὰρ μέγα κύμα ποτὶ ξερὸν ἠπείροιο*), but if so Theocritus has given the word a new sense. In *Iliad* xxiii. 30 it = to gasp, *βόες ὀρέχθεον ἀμφὶ σιδήρῳ* : Eustath. *ad loc.* *μίμημά ἐστι τραχέος ἤχου ἐν τῷ σφάζεσθαι βοῶν*. *Θεόκριτος δὲ ἐπὶ τῆς θάλασσης τίθησι τὴν λέξιν καθ' ὁμοιότητα τοῦ ὀρχθῆι γὰρ μέγα κύμα* : Arist. *Clouds* 1368 *πῶς οἷσθ' ἐμου τὴν καρδίαν ὀρεχθῆν* ; and Oppian, *Hal.* ii. 583 *ἔνδον ὀρεχθῆι καρδίῃ* use it in sense of 'gasp' ; *vid.* Liddell and Scott, s.v.

47. *πολυδένδρεος Αἴτνα* : Pind. *P.* i. 53 *Αἴτνας ἐν μελαμφύλλοις κορυφαῖς* : *ib.* 38 *νιφόεσσ' Αἴτνα πανετες χιόνος ὀρείας τιθῆνα*.

49. *τίς κα τῶνδε . . . ἔλοιτο* ; 'who would prefer the sea and waves to this for his possession ?' Verg. *Ecl.* ix. 39 'Huc ades, o Galatea ; quis est nam ludus in undis ?'

*ἔλοιτο* takes the gen. *τῶνδε* from the idea of preference contained in the verb, Soph. *Philoct.* 1100 :

εὐτέ γε παρὸν φρονῆσαι  
τοῦ λείονος (vel τοῦ πλέονος) δαίμονος εἶλον τὸ κάκιον αἰνεῖν.

Cf. *βούλομαι ἦ*.

51. *ἀκάματον πῦρ* : cf. *Odys.* xx. 123 *ἐπ' ἐσχάρῃ ἀκάματον πῦρ*.

*ὑπὸ σποδῷ* : cf. Callim. *Ep.* 44 *πῦρ ὑπὸ τῇ σποδιῇ* : *Odys.* v. 488 :

ὥς δ' ὅτε τις δαλὸν σποδιῇ ἐνέκρυψε μελαίνῃ  
ἀγροῦ ἐπ' ἐσχατίῃς, ᾗ μὴ πάρα γείτονες ἄλλοι  
σπέρμα πυρὸς σώζων, ἵνα μὴ ποθεν ἄλλοθεν αἴρῃ.

52, 53. καίόμενος δὲ . . . ἀνεχοίμαν, 'and fain would I endure that thou shouldst burn my very soul and that one eye.' There is a quaint confusion of the ideas of literal burning and of the fire of love.

τεύς = σοῦ, Dialect, § 2.

ἀνεχοίμαν: *τίδ.* on xvi. 67.

54. ὦμοι, δ' τ' οὐκ ἔτεκεν, 'alas that I was not born with fins that I might have dived down to thee.' δ' τ' is for δ' τε not δ' τι: cf. xvi. 9; xviii. 11; xi. 79. This is shown by the fact that whereas there is no certain example of *ὅτι* elided, we have *ὁ, δ, τε, ὅτι* used indifferently in Epic, *Iliad* xvi. 433:

ὦμοι ἐγών, δ' τε μοι Σαρπηδόνα, . . .  
μοῖρα . . . . . δαμῆναι.

*Odys.* xix. 543 ὀλοφυρομένην δ' μοι αἰετὸς ἔκτανε χήνας. With elision *Odys.* viii. 299 γίγνωσκον, δ' τ' οὐκέτι φυκτὰ πέλοντο: cf. *ib.* 78. Similarly *Iliad* xvi. 35:

γλαυκὴ δὲ σε τίκτε θάλασσα  
. . . . . ὅτι τοι νόος ἐστὶν ἀπηνής.

*Odys.* xxi. 254:

τοσσόνδε βίης ἐπιδευέες εἰμὲν  
ἀντιθέου Ὀδυσῆος, δ' τ' οὐ δυνάμεσθα τανύσσα  
τόξον.

Cf. Theocr. xviii. 11: *Odys.* xviii. 332:

ἦ βὰ σε οἶνος ἔχει φρένας, . . . . .  
. . . . . δ' καὶ μεταμάνια βάζεις.

In Arist. *Frogs* 22 *ὅτε* is used as often *causally*:

οὐχ ὕβρις ταῦτ' ἐστὶ . . .  
ὅτ' ἐγὼ μὲν ἄν Διόνυσος . . .  
αὐτὸς βαδίζω.

55. ὡς κατέδυν, 'that I might have dived,' Soph. O. T. 1392:

τί μ' οὐ λαβὼν  
ἔκτεινας εὐθύς, ὡς ἔδειξα μήποτε;

Goodwin, *M. and T.*

56. κρίνα: not the lily but the snowdrop, as the naive admission of 58 shows.

60, 61. νῦν μάν, 'but now,' i. e. as things now are, since I cannot live in the water like a fish I will do the best I can and learn to swim, if I can get any one to teach me. Line 61 seems to be a reminiscence of *Odys.* ix. 125:

οὐ γὰρ Κυκλώπεσσι νέες πάρα μιλτοπάρηοι,  
οὐδ' ἄνδρες νηῶν ἐνὶ τέκτονες, οἳ κε κάμοιεν  
νῆας ἐνσσελμούς.

The Cyclops had no knowledge of life in or on the sea. A touch of humour is added when we remember that the stranger who

came sailing with his ship to the Cyclops' island after this was Odysseus who found other work than to teach Polyphemus swimming. The reading of 60 is hopelessly uncertain; *vid.* note crit. *μαθεῖν* for *μαθήσομαι* is defended by Meineke who quotes *A. Pal.* xii. 120 *μαχῆσομαι οὐδ' ἀπεροῦμαι (= ἀπερήσομαι)*. But *ἀπεροῦμαι* seems only to be a barbarous middle for *ἀπερῶ*, and in any case would not be a parallel for this 'second future'; *μαθεῖν* might be taken for *μαθήσομαι* through a hypothetical form *μάθεσομαι* (*vid.* on viii. 91) but then *γε* is intolerable. None of the proposed conjectures are convincing (*μασεύμαι* Ahrens; *με μαθεῖν* *χρή* Hartung; *μεμάθοιμι* Kreussler). I have written *κε μάθοιμι* in order to have some translatable word; but did the line end *μέγα σοῦμαι*? This is palaeographically nearer to MSS. Then *αὐ τό γα* must be altered; *αὐτίκα* Paley; *αὐτόθι* ed. Ant.

63. *ἔξένθους* . . . *καὶ ἔξενθοῖσα*: cf. ii. 113; xxi. 50. The repetition of the verb in the participle expresses a close conjunction of the true action, 'come, and coming straightway forget,' Soph. *Elect.* 1487 *ὡς τάχιστα κτείνει καὶ κτανὼν πρόθεσ ταφεύσι*: Eurip. *Supp.* 743 *ὑβρίζ', ὑβρίζων τ' αὖθις ἀνταπώλετο*.

67. *ἃ μάτηρ*, κ.τ.λ., 'it is my mother only does me wrong, who never said a kind word to you on my behalf.' The words are rather an aside than addressed to Galatea in spite of *ποτὶ τίν*.

*μάτηρ*: *vid.* *Odys.* i. 71.

68. *πήποχ'* = *πώποτε*.

*ποτὶ τίν*: *λέγειν πρὸς τινα* differs from *λέγειν τινί* as 'to address oneself to some one' differs from 'to say to some one'; cf. *Odys.* xvi. 151; Theocr. ii. 109; xxx. 25; Isocr. 27 d *δηλοῦν πρὸς ὑμᾶς*.

69. *ἄμαρ ἐπ' ἄμαρ*, 'day after day,' *A. Pal.* ix. 499:

ὦ ζωῆς ἄοριστος ἐν ἀνθρώποις τελευτῇ  
ἡμαρ ἐπ' ἡμαρ αἰεὶ πρὸς ζόφον ἐρχομένοις.

Cf. xvii. 96; Oppian, *Hal.* v. 472:

πολλὰ δ' ἦνόναν  
ἀγοραὶ πέλας ἡμαρ ἐπ' ἡμαρ ἰεμέναν.

Soph. *Antig.* 340 *ἔτος εἰς ἔτος*.

70. *φασῶ* . . . , 'I will say that my head and feet are throbbing, that she may be sorry.' Fritzsche evolves a wonderful reading out of the variant *φασῶ*: *φασσῶ* . . . *νιν σφύσδειν*, 'I will break her head and feet, and make them throb.' The Greek and the conduct would be equally barbarous, *φασσῶ σφύσδειν* being impossible for *φασσῶ σφύσδοντα* or *ὥστε σφύσδειν*.

72. ὦ Κύκλωψ Κύκλωψ: Introd. p. 45; Verg. *Ecl.* ii. 69 'Ah Corydon! Corydon! quae te dementia cepit!' Like the singer in *Iðyll* iii Polyphemus wearies of singing and receiving no answer; but does not as there cease in mere mortification but turns to practical politics, adding at the same time a hint of successful rivals—as he fancies them in his conceit—to Galatea, hoping thereby to find some weak spot of jealousy; cf. vi. 26.

73. *αἰε'* . . . *πλείκοις*: *αἰε* with optative, *Iliad* v. 273; vi. 50,

&c. This is not to be confused with the rare Attic use of *ei* with opt. + *án* where the verb and *án*=the apodosis of a suppressed condition, and the whole of this condition is in turn made subject to the *ei*, Demosth. *De Cor.* 190; Isocr. 220 e; Aesch. *Agam.* 930 *ei πάντα δ' ὡς πράσσοιμ' ἂν εὐθαρσῆς ἐγώ*.

75. τὰν παροῖσαν, κ.τ.λ.: cf. vi. 17; xi. 19 τί τὸν φεύγοντα διώκεις; There is no reference to any particular object of pursuit, but the words are proverbial and a current form of expression; cf. Aesch. *Agam.* 394 *ἐπεὶ διώκει παῖς ποταῶν ὄρνιν*: Hesiod. fr. 209 *νήπιος δὲ τὰ ἔτοίμα λιπὼν ἀνέτοιμα διώκει*: Callim. *Erig.* 31:

οὐμὸς ἔρως τοῖσδε· τὰ γὰρ φεύγοντα διώκειν  
οἷδε τὰ δ' ἐν μέσσοις κείμενα παρπέτεται.

76. Verg. *Ecl.* ii 73 'invenies alium, si te hic fastidit, Alexin.'

78. ὑπακούσω, 'when I answer them'; cf. iii. 24 (vii. 95, note); *Odyss.* x. 83:

ὅθι ποιμένα ποιμὴν  
ῥήνυι εἰσελάαν, ὃ δέ τ' ἐξελάαν ὑπακούει.

Arist. *Acharn.* 405.

79. δῆλον ὅτε: see note on 54.

τὺς: somebody of importance; cf. xxxiv. 30, note.

80, 81. 'Thus then it was that Polyphemus tended his love, and got him ease better than by giving gold—to doctors.' The hit at Nicias is obvious, and is clearly enough expressed.

ἐποίμαινεν: cf. Pind. *Ol.* xi. 9 τὰ μὲν ἀμετέρα γλῶσσα ποιμαίνειν ἐθέλει. Cf. the use of *βουκολεῖν*.

ῥῆον δὲ διὰ γ': cf. l. 7. The end of the idyll returns to the expressions of the beginning; cf. notes on ii. 157. ῥῆον διάγειν is the regular expression for 'feeling better,' Xen. *Sympos.* vii. 5 πολὺ ἂν οἶμαι ῥῆον αὐτοὺς διάγειν; Aeschin. *Epist.* i. 5 πολὺ ῥῆον ἐγενόμην.

οὕτω τοι. A demonstrative pronoun with *τοι* is used retrospectively at the end of a narrative, with the force of 'such then is the tale you asked for'; cf. Aesch. *Agam.* 312 τοιοῖδε τοί μοι λαμπαδηφόρων νόμοι at the end of Clytaemnestra's account of the beacon-signals from Troy.

## XII.

This poem is more akin to xxix, xxx than the others in the collection, though it is written in hexameter measure and a soft Doric, not in lyric metre and Aeolic dialect. Like those it is purely personal, addressed to some nameless boy friend; and while it does not attain to their grace of form and expression exhibits still a delicate fancy and restraint of feeling, a revelation of personal sentiment not unworthy of the poet whose image we saw disguised in *Idyll* vii and whose songs have an enduring charm. On date, &c. *vid.* *Introd.* p. 35.

The dialect is partly Doric, partly Ionic. The superscription in certain MSS. states that it is written in κοινή ἱάδῃ, whence most of the editors have substituted Ionic forms for Doric throughout. This is not warranted by the MSS. I have therefore followed Ziegler, Paley, and Ameis in retaining the Dorisms, as they appear in k and in D<sup>b</sup> (a MS. not used by Ziegler), on the value of which see *Intro.* p. 48.

1. ἤλυθες, 'hast thou come dear lad with the third night and morn? thou hast come.' Catullus, ix. 3:

'Venistine domum ad tuos Penates  
Fratresque unanimos, anumque matrem?  
Venisti. o mihi nuntii beati.'

Hiller prints the sentence with a colon, instead of as a question, and writes that 'it is out of place here to take the line as a question, both on account of the δέ following and because the surprised delight of first meeting is now over.' This is just what I imagine is not the case. I picture Theocritus holding the lad before him, hand on either shoulder, looking him in the eyes, and take the whole poem as a first utterance of a delighted friend.

σὺν νυκτὶ καὶ δοῖ=τριταῖος in sober parlance. νύξ καὶ ἡμέρα being simply = 'a full day'; cf. Hesiod, *Ἔργ.* 612 δεῖξαι δ' ἡελίῳ δέκα τ' ἡμέματα καὶ δέκα νύκτας. Cf. Theocr. ii. 86.

2. ἐν ἡματι, 'in a day'; Hesiod, *Ἔργ.* 43:

βηιδίως γάρ κεν καὶ ἐπ' ἡματι ἐργάσσαιο  
ὥστε σέ κ' εἰς ἐνιαυτὸν εἶχειν καὶ ἀεργὸν εἶντα.

*Odys.* ii. 284 ἐπ' ἡματι πάνταν δλέσθαι.

8. τόσσον ἐμ' εὐφρανάς. The comparison is not logically carried out, but loses thereby nothing in clearness or naturalness. Such difference hast thou made to me by coming as the difference between spring and winter, between the song of nightingale and other birds.

σκιερὸν δ' ὑπὸ φαγόν. 'I have run under thy shadow like some traveller in summer's heat'; cf. Anacreont. xvii. 10:

παρὰ τὴν σκίην Βαθύλλου  
καθίσω· καλὸν τὸ δένδρον  
ἀπαλὰς δ' ἔσεισε χαίτας  
μαλακωτάτων κλαδίσκων  
παρὰ δ' αὐτὸ ψιθυρίζει  
πηγὴ βέουσα πειθοῦς  
τίς ἂν οὐν δρῶν παρέλθοι  
καταγώγιον τοιοῦτο;

10. ὁμαλοὶ πνεύσειαν, 'may the loves breathe on us with even breath.' Tibullus, ii. 1. 80 'felix cui placidus leniter adflat Amor'; Ap. Rhod. iii. 936:

οὐδέ σε Κύπρις  
οὐτ' ἀγαυοὶ φιλέοντες ἐπιπνεύουσιν Ἐρωτες.



11. αὐδά: a theme of song. Theognis, 251:

πᾶσι γὰρ οἷσι μέμηλε καὶ ἑσσομένοισιν αὐδῇ  
ἔσση ὁμῶς ὄφρ' ἂν ᾗ γῇ τε καὶ ἡλίος.

Juvenal, x. 167 'ut declamatio fias'; Propert. i. 15. 24 'Tu quoque uti fieres nobilis historia.' Cf. Theocr. xxiv. 78; *Piäd* vi. 358:

ὥς καὶ ὀπίσσω  
ἀνθρώποισι πελώμεθ' αὐδοίμοι ἑσσομένοισι.

12. θείω . . . γενέσθην, 'more than men were these twain in days gone by, the one a knight as the Amyclean tongue would say, the other the squire in the speech of Thessaly.' I have taken Meineke's *θείω* in preference to Ahrens *δία*, since the latter is a merely complimentary term; *θείος* is used for one dead who has passed in the ranks of exalted heroes. Cf. vii. 89; x. 41; Arist. *Eth.* vii. 1. 3 *ἔπει δὲ σπάνιον καὶ τὸ θεῖον ἄνδρα εἶναι καθάπερ οἱ Λάκωνες εἰῶθαι προσαγορεύειν, οἱ ὅταν ἀγασθῶσι σφόδρα του, σείος ἀνὴρ φασι*; Epictet. xv. οὕτω ποιῶν Διογένης καὶ Ἡρακλῆτος ἀξίως θεοὶ τε ᾗσαν καὶ ἐλέγοντο.

ᾠμυκλαϊάσδων. Speaking the dialect of Amyclae (ὁ δ' εἶπε *δαριάζων*, Anacreont. x. 6').

13. εἰσπνήλος . . . αἶτας: Schol. k *ἕτερος μὲν ὑπὸ τῶν Λακῶνων λεγόμενος εἰσπνήλος, τουτέστιν ἐραστής, ἕτερος δὲ ὑπὸ τῶν Θεσσαλῶν αἶτας, τουτέστιν ἐρώμενος*. εἰσπνήλος would seem to be therefore a local word, brought into use by the Alexandrian poets. (Callimachus in *Et. M.* s. v. *μέμβλετο δ' εἰσπνήλαις ὁππότε κούρος ἔην*.) Amyclae is a city of Laconia some six miles south of Sparta in the Eurotas valley. Its dialect was Doric (Collitz and Bechtel, *Griech. Dial. Inschriften*, 4508 sqq.).

14. τὸν δ' ἕτερον . . . αἶταν. The word *αἶτας* (deriv. *αἶω*, 'to hear,' Vaniček, *Ehym. Wörterb.* i. p. 66) must be taken as a local Thessalian use, though it was brought into literary use by Aleman. A branch of Aeolic was spoken in Thessaly, see Ahrens, *Dial.* i. § 50. The construction of the line presents a curious example of attraction; we should expect ὁ δ' ἕτερος . . . αἶτας or ὁ δ' ἕτερος . . . αἶταν. The nominative is changed to the accusative under the influence both of *εἶπα* and the preceding *φαίη*. There is no instance exactly like this, but we have frequent instances of a parenthetical clause drawing what follows out of its own construction into dependence on the parenthetical words. Aesch. *Persae* 187:

τούτω στάσιν τιν' ὥς ἐγὼ δ'οκοῦν ὄρᾶν  
τεύχειν ἐν ἀλλήλαισι

(for *ἔτευχον*, or for *τούτῳ ἐδόκουν τεύχειν*); Soph. *Trach.* 1238 *ἀνὴρ ὅδ' ὥς ἔοικεν οὐ νέμειν ἐμοὶ μοῖραν*: Herodotus, i. 65 (Stein, *ad loc.*). Here not only what follows but what precedes is drawn into the construction of the parenthesis.

15. ἴσφ *ζυγῷ*: cf. xiii. 15, note; Suidas, s. v. *φιληθεῖς τὸ λεγόμενον ἴσφ ζυγῷ*.

16. χρύσειοι πάλιν, 'then was an age of gold again, for love was returned.'

δ, 'in that,' see on xi. 54. This seems to have been the reading known to Nicetas, *Eugen.* vi. 451:

χρυσούν γένος πρὸς φίλτρον ἦν τὸ προφθάσαν  
 ὃ γὰρ φιληθεὶς ἀντεφίλει μείζωνος.  
 οὐχ οἷόν ἐστι τοῦτο χάλκειον γένος  
 φιλούμενον γὰρ ἀντιφιλεῖν οὐ θέλει.

Whether so or not, a causal rather than a temporal sentence is required. *ὅτε* could only be temporal after *τότε*, and *ὅκα* (MSS.) could hardly be used immediately after *τότε* (not *τόκα*). Cf. Bion, xi. 1 ὁλβιοὶ οἱ φιλέοντες ἐπὶν ἴσον ἀντεράωνται.

18. γενεαῖς δὲ . . . ἑκατα, 'two hundred generations hence.'

19. ἀνέμοδον εἰς Ἀχέροντα: cf. xvii. 120; Vergil, *Aen.* vi. 425 'irremeabilis unda'; Philetas:

ἀτραπὸν ἰδέω  
 ἦνυσα τὴν οὐκω τις ἐναντίον ἦλθεν ὁδότης,

'the dead know the fame of the living.' Pind. *Ol.* xiv. 28:

μελανοτειχέα νῦν δόμον  
 φερσεφόνως ἴθι, Ἀχοῖ πατρὶ κλυτὰν φέροις ἄγγελίαν.

Cf. Theognis, 243 sqq.

21. διὰ στόματος, 'per ora virom.' Cf. xiv. 27.

22. ὑπέρτεροι, 'but the Heavenly Ones shall order this as they will'; as Sophocles, fr. 515:

οὐκ ἔστιν  
 πλὴν Δίος οὐδεὶς τῶν μελλόντων ταμίης ὃ τι  
 χρῆ τετελείσθαι.

The usual sense of *ὑπέρτερος* ('victorious over') is slightly changed here, and becomes = *κύριος*, 'controlling.' There is an approximation to this in Pindar, *Pyth.* viii. 4 Ἀσυχία βουλᾶν τε καὶ πολέμων ἔχοισα κλαῖδας ὑπεράτας, where the genit. is partly dependent on the adjective; cf. the use of *ὑπερθεῖν*: Solon, iv. 4 Παλλὰς Ἀθηναίῃ χεῖρας ὑπερθεῖν ἔχει (sc. τῆς πόλεως).

24. ψεύδεια: cf. ix. 30. 'Pimples on the forehead were a sign of mendacity.' The sense is therefore, 'Praise thee as I will I shall never go beyond the truth.' The word *ψεύδεια* is almost certainly corrupt; one Scholium would seem to indicate *ψεύσματα*—an equally uncertain word—as the original. Another runs *ψεύδεια: τοὺς ἐπὶ τῆς μύτης φεομένους ἰνθους Σικελιώται ψεύστας ἔλεγον τοὺς ψεύστας διελέγχοντες*: whence Buecheler, *ψευστάς* (*ψευστή*) *δραῖας*. But we might keep *ψεύστας*. They called the pimples 'liars.'

25. ἔθηκας, 'thou makest all well.' By a general condition the aorist appears not uncommonly for the present to express that the action is done at once; Goodwin, *M. and T.*; Thucyd. i. 70 ἦν ἄρα σφαλῶσιν ἀντελπίσαντες ἄλλα ἐπλήρωσαν τὴν χρεῖαν.

27 sqq. The Dioclea was a feast celebrated in Megara to the honour of one Diocles (Arist. *Ach.* 774), who saved the life of a youth in battle, but fell in saving him.

30. εἶαρι: cf. vii. 97.

31. ἐριδμαίνοντι = ἐριδμαίνουσι. The verb is only here construed with infinitive.

φιλήματος ἄκρα φέρεσθαι. To win the prize for a kiss; *A. Pal.* vi. 118:

ἀ δὲ φέροιτο  
ἄκρα λύρας, ὃ δ' ἔχοι πρῶτα κυναγεσίας.

32. προσμάξῃ, 'who presses close lip to lip.' Cf. *Mattius, Mimiamb.* fr. 4 'labra conserens labris.'

33. ἀπ'ἔνθεν: for aorist, cf. l. 25 ἐθηκας. Alexis:

ὅς δ' ἂν πλείστα γελάσῃ καὶ πῇ  
πανηγυρίσας ἦδιστ' ἀπῆλθεν οἴκαδε

ἐς μητέρα: *Pind. Pyth.* viii. 120:

τοῖς οὔτε νόστος ὁμῶς  
ἐπαλπος ἐν Πυθιάδι κρήνῃ  
οὐδὲ μολόντων παρ' ματέρ' ἀμφὶ γέλωτος γλυκεὺς  
ῥρσεν χάριν.

34. ὄλβιος. An exclamatory nominative, used without verb; cf. *Bion*, xiii. 1 (quoted on line 16); *Hesiod, Theog.* 954:

ὄλβιος ὃς μέγα ἔργον ἐν ἀθανάτοισιν ἀνύσσας  
ναίει ἀπήμαντος.

Cf. *Monro, H. G.* § 164.

35. ἐπιβωτᾷ, 'calls aloud to Ganymede, that he may have lips as fine as the Lydian stone.' ἐπιβωτᾷ = ἐπιβοητᾷ, a form attested by *Eustathius* (ἀπὸ τοῦ βοῶ γίνεται βοητῶ καὶ κατὰ κράσιν βωτῶ). *Ahrens* writes ἐπιβῶται = ἐπιβοῶται: but the contraction in the present is not supported by the future and aorist forms in -ω (βώσομαι, βώσον, *Herond.* iv. 41).

36, 37. χρυσὸν ὁποίῃ: the Lydian stone wherewith money-changers investigate the gold whether it be true or false. The *Λυδία λίθος* is the βάσανος, 'the touchstone.' Cf. *Bacchyl.* fr. 22 *Λυδία μὲν γὰρ λίθος μανύει χρυσόν.*

μὴ φαῦλος ἐτήτυμω. The word ἀργυραμοιβοί gives an idea of exchange, which accounts for the genitive in ἐτήτυμω (cf. χρύσεια χαλκείων ἐκατόμβοι ἐννεαβοίων ἀμειβε).

πεύθονται μὴ: sc. ἀμείβουσι. Cf. *Eurip. Heracl.* 483:

θέλω πυθέσθαι μὴ 'πὶ τοῖς πάλαι κακοῖς  
προσκειμένον τι πῆμα σὴν δάκνει φρένα.

*Id. Phoeniss.* 93:

ὥς ἂν προῖξευρενήσω στίβον  
μὴ τις πολιτῶν ἐν τρίβῳ φαντάζεται.

*Plato, Theaet.* 145 b ὅρα μὴ παίζων ἔλεγε. The construction is simply the same as a direct question with μὴ: hence the use of μὴ + indic. after verbs of fearing (see *Krüger*, i. 54. 8. 12).

## XIII.

On Theocritus' narrative poems, see *Introd.* pp. 30-39. On the date of this (before 280) *ib.* p. 14; on Nicias, to whom it is dedicated, *ib.* p. 13.

This idyll differs from the other narratives in being written (like xi, *vid.* Preface to that idyll) as illustration of a text. 'Not for us alone, poor creatures of a day, was Love born; the heroes knew his power, and even the staunch Heracles loved a lad.' So Propertius, who follows the design of this poem closely (i. 20), addresses it as a warning to his friend Gallus:

'Hoc pro continuo te, Galle, monemus amore,  
Id tibi ne vacuo defluat ex animo.  
Saepe imprudenti fortuna occurrit amanti:  
Crudelis Minuis dixerit Ascanius.'

The story of Hylas was a favourite among poets of the Alexandrian time (*vid.* Hiller's note here), so much that Vergil exclaims, 'Cui non dictus Hylas' (*Georg.* iii. 6), and can recall the story by brief allusion, *Ecl.* vi. 43:

'His adiungit, Hylan nautae quo fonte relictum  
Clamassent ut litus Hyla! Hyla! omne sonaret.'

The fable forms an episode in Apollonius Rhodius (i. 1207 *sqq.*), but is there treated somewhat differently in detail. Yet the resemblances in phrase are such that we cannot deny imitation in one poet of the other. That Theocritus was the earlier will be clear from what has been said in the Introduction.

In style the poem has much of the symmetry which marks the pastorals (*vid.* *Introd.* pp. 39 *sqq.*). Thus lines 1-4 fall naturally into two antithetical couplets, and l. 4 falls into two balanced divisions; ll. 10-12 are made parallel in form by the *anaphora* of *οὐτ' εἰ, οὐτ' ἄρ'*, &c.; ll. 43, 44 are made dainty by the *analepsis* of *Νύμφαι*: 58 and 59 form another antithetical couplet. Catullus has caught the melody in his *Marriage of Peleus* (64), though with a certain monotony:

'Saxea ut effigies bacchantis, prospicit, eheu,  
Prospicit et magnis curarum fluctuat undis,  
Non flavo retinens subtilem vertice mitram,  
Non contacta levi velatum pectus amictu,  
Non tereti strophio lactentis vincta papillas.'

The reminiscences or suggestions of Homer become as is natural more pronounced in this poem; cf. l. 32—*Iliad* xviii. 558 *δαῖτα πίνοντο*: l. 47—*Odys.* xxiv. 410 *ἐν χειρὸσσι φύνοντο*: ll. 20, 44 a Homeric ending: l. 58—*Iliad* ii. 462. Homeric epithets are used, l. 36 *ξανθός*: 49 *μέλαν ὕδωρ*: 56 *εὐκαμπέα τόξα*: 13 *αἰθαλόεν*. Yet here as always Theocritus assimilates the old with the new. There is never any mere slavish following,

or mere patchwork (cf. G. Futh, *De Theocriti Studiis Homericis*, Halle, Saxony, 1876).

1. 'Not for us only, Nicias, was Love born, as we once thought, whose son soever of the gods he was.'

ὡς ἔδοκεῖμεν: we used to tell one another that only we knew what love really was.

2. ἔγεντο: cf. i. 88.

ἐπ' τινι: Plato, *Sympos.* 178 b γονεῖς γὰρ Ἔρωτος οὐτ' εἰσιν, οὔτε λέγονται ὑπ' οὐδενὸς οὔτε ἰδιώτου, οὔτε ποιητοῦ, ἀλλ' Ἡσίοδος πρῶτον μὲν χάος φησὶ γενέσθαι,

αὐτὰρ ἔπειτα  
γαῖ' εὐρύστερνος, πάντων ἕδος ἀσφαλὲς αἰεὶ·  
ἥδ' Ἔρος.

Παρμενίδης δὲ τὴν γένεσιν λέγει ὅτι

πρώτιστον μὲν Ἔρωτα θεῶν μητίσατο πάντων.

4. ἰσορῶμεν = 'do not see the morrow,' not 'do not foresee' as Pind. *Nem.* vi. 10:

καίπερ ἑφαμερίαν οὐκ εἰδότες οὐ-  
δὲ μετὰ νύκτας ἄμμε πότμος  
οἶαν τιν' ἔγραψε δραμεῖν ποτὶ στάθμαν.

τὸ αὖριον: Attic of the best period says ἡ αὖριον, Eurip. *Alc.* 783 (adverbially εἰς αὖριον), and with a preposition omits the article altogether, μέχρι ἔχθες ἢ πρῶην, Demosth. xix. 260; εἰς νῦν, Plato, *Tim.* 20 b, &c.; Krüger, i. 66. 1. But with less definite designations of time the neuter article is common, τὸ νῦν, τὸ μετὰ ταῦτα, &c. For this cf. ii. 144 τὸ ἐχθές: Anacreont. ix:

τὸ σήμερον μέλει μοι  
τὸ δ' αὖριον τίς οἶδεν;

5. ὠμφιτρώωνος, ὁ χαλκεοκάρδιος υἱός (ὁ Ἀμφιτρώωνος). For the repetition of the article when two attributes stand together before the noun cf. τῶν ἐκ Σκαπτῆς ὕλης τῶν χρυσέων μεταλλῶν, Herod. vi. 46; ἐν τῇ τοῦ Διὸς τῇ μεγίστῃ ἑορτῇ, Thucyd. i. 126; ἐν τῇ ἀρχαίᾳ τῇ ἡμετέρᾳ φανῇ, Plato, *Crat.* 398 b. Each attribute is hereby brought more into prominence. After the noun the repetition is normal and emphatic, Lysias, x. 15 τοὺς νόμους τοὺς Σόλωνος τοὺς παλαιούς. With ἄλλος the repetition is usual, Plato, *Rep.* i. 328 d αἱ ἄλλαι αἱ κατὰ τὸ σῶμα ἡδοναί: Lysias, xxiv. 5 τὸν ἄλλον τὸν ἐμὸν βίον, &c.

7. πλοκαμῖδα: the singular is used collectively; cf. Pseudo-Phocyl. 210 τρέφειν πλοκαμῖδα χαίταν: cf. Theocr. vii. 66; xi. 10; viii. 45; xiv. 17; x. 54. The Scholium is delightful, ἴσως γὰρ ἂν φαλακρὸς ἦν περὶ βέλῃστο δὲ ἄλλοτριᾶς τρίχας τῇ κεφαλῇ.

10. 'And never was parted from him; neither when Day leapt to the zenith, nor when the white team of Dawn rushed upward to the Heaven, nor when the shrill brood of chicken looked to their roost.' The homely picture is characteristic of Theocritus, cf. xvi. 93.

οὐδέποκα. The negative with -δε is very frequent in

Theocritus (cf. ii. 4, 82 *κούδέ τι*: xxv. 215; ii. 157). Callimachus seems to have the lines in mind when he writes v. 59:

οὐποκα χωρὶς ἔγεντο  
ἀλλὰ καὶ ἀρχαίων εὖτ' ἐπὶ Θεσπιδέων  
ἢ πὶ Κορωνείας ἢ εἰς Ἀλιαρτὸν ἐλαύνου

πολλάκις δὲ δαίμων νιν ἐφ' ἐπεβήσατο δίφρῳ.

δροῖτο μέσον, 'rose to its midmost course.' The verb here keeps its true sense (*Odys.* iii. 1 *ἥελιός δ' ἀνόρουσε*: Ap. Rhod. ii. 475 *ἐπ' ἤματι δ' ἡμαρ δρώρει κύντερον*): but we find it from this period weakened in meaning so as to be almost = *τέτυκται* or *ἐγένετο*, Ap. Rhod. iii. 203; ii. 312 *ὅσσα δ' ὄρωρε θεοῖς φίλον οὐκ ἐπικεύσω*: Quint. Smyrn. xiv. 518 *πόνος δ' ἀπρηκτος δρώρει*.

12. ὄρῳεν: optative; see Sonnenschein, *Syntax*, 347. 2.

14. πεποναμένος: Dial. § 4; Eurip. *Iph. Aul.* 208:

τὸν δὲ θέτις τέκε καὶ  
Χείρων ἐξεπώνασεν.

κατὰ θυμόν, 'after his own heart,' not 'in heart.'

15. αὐτῷ δ' εὖ ἔλκων. The αὐτῷ corresponds in position to αὐτῷ in 14—an argument for the soundness of the reading.

εὖ ἔλκων, 'well yoked in fellowship.' The metaphor is of frequent occurrence, cf. xii. 15; Herond. vi. 12 *ταυτό μοι ζυγὸν τρίβεις*: Propert. i. 5. 2 'sine nos cursu quo sumus ire pares'; cf. *Ilia* xiii. 703; Eurip. *Medea* 242.

αὐτῷ is 'dativus commodi'; not 'with him.' Kayser *ὁν δέ οἱ εὖ ἔλκων* from a misunderstanding of this. The line has been much 'emended,' but never without deterioration of the sense, and never with good reason. Dr. Kynaston's interpretation 'drawing well the scale' is not possible. Greek says *ἴσον ἔλκειν* or the like in this sense, not εὖ ἔλκειν.

εἰς ἀλαθινὸν ἀνδρ' ἀποβαίη: cf. xiv. 28; Mosch. *Eurota* 27 *ἀλλὰ μοι εἰς ἀγαθὸν μάκαρες κήνεια ὄνειρον*: Isocr. 147 *ἀ ἐπειδὴ δ' εἰς ἀνδρας δοκιμασθεῖεν*.

16. μετὰ κῶας, 'to fetch the fleece'; cf. xxix. 42; xxiv. 42; *Ilia* xiii. 247:

μετὰ γὰρ δόρυ χάλκεον ᾗ  
οἰσόμενος.

Ap. Rhod. i. *ad init.*:

Πόντοιο κατὰ στόμα καὶ διὰ πέτρας  
Κυανέας βασιλῆος ἐφημοσύνη Πελίαο  
χρῦσειον μετὰ κῶας ἐύζυγον ἤλασαν Ἀργῶ.

18. Catullus, lxiv. 4:

'Cum lecti iuvenes, Argivae robora pubis,  
Auratam optantes Colchis avertere pellem  
Ausi sunt vada salsa citā decurrere puppi.'

ὦν ὄφελός τι: cf. Arist. *Eccl.* 52:

ὄρῳ προσιούσας χατίρας πολλὰς πάνυ  
γυναικας ὅ τι πέρ ἐστ' ὄφελος ἐν τῇ πόλει.

Xen. *Hell.* v. 3. 6 ὅ τι περ ὄφελος ἦν τοῦ στρατεύματος.

20. Μιδεάτιδος: from the town Midea; cf. Pind. *Ol.* vii. 29; Theocr. xxiv. 1; Eurip. *Alc.* 838 ἡ Τυρινθία Ἀλκμήνη.

21. Cf. Pind. *Pyth.* iv. 335 ἐς δ' Ἰαωλκὸν ἐπεὶ κατέβα ναντῶν ἄωτος (cf. v. 27) λέξατο πάντας ἱππινήσας Ἰάσων.

κατέβαινε = 'came down to the coast,' not 'embarked.' εὐδρον. Most of MSS. (= εὐζυγον according to Eustathius, but ἔδρα is not so used): The original seems to have been εὐ...ον with lacuna; hence εὐεργον m, εὐανδρον b, εὐεδρον Vulg., εὐενδρον k, Ahrens εὐανδρον.

22. τίς: simply for ἄ as in Hellenistic Greek; cf. xv. 98; Herond. ii. 26:

κάφ' ὅτῳ σεμνύνεσθε  
τὴν αὐτονομίαν ὑμέων θαλῆς λύσει.

Callim. ii. 23 πέτρος ὅστις ἐνὶ Φρυγίῃ διερὸς λίθος ἐστήρικται.

23, and 24. The hiatus in 24 is free from objection; cf. vii. 8. &c. and Index. Hence Jacobs' transposition of the latter half of each line (with διεξάξειν) is unnecessary.

βαθὺν δ' εἰσέδραμε Φάσιν is parenthetical; cf. xxv. 97; Hesiod, *Theog.* 157:

πάντας ἀποκρύπτασκε (καὶ ἐς φάος οὐκ ἀνέεσκε),  
Γαίης ἐν κευθμῶνι.

Ap. Rhod. iii. 130:

ἡέ μιν αὐτὼς  
ἥπαφες (οὐδὲ δίκη περιέπλεο), νῆϊν ἔοντα.

Eurip. *Ion* 700:

νῦν δ' ἡ μὲν ἔρρει συμφοραῖς (ὃ δ' εὐτυχεῖ)  
πολὺν εἰσπεσούσα γῆρας.

The MSS. text presents two difficulties:

(1) αἰετὸς ὥς μέγα λαῖτμα διεξάξει must refer to the passage of the Symplegades, but μέγα λαῖτμα cannot denote this narrow strait, being a regular phrase for the open expanse of sea (*Odys.* iv. 504 *φυγέειν μέγα λαῖτμα θαλάσσης*), and is therefore not the immediate object of διεξάξει. We are forced therefore to take it with αἰετὸς ὥς, and to translate 'which touched not the Dark Rocks but sped through—and won to Phasis—as the eagle speeds o'er the deep' (Rannow). This is not satisfactory. I believe that ὥς is a mere intruder and has displaced ἐς (cf. xiv. 51). Tr. 'but sped through—and won to Phasis—like an eagle into the wide sea: from which time then they stood a hog's back in the strait,' ὥς is frequently omitted in brief comparisons, *Theognis* 1361 *ναὺς πέτρη προσέκυρσας ἐμῆς φιλότῆτος ἁμαρτῶν*: Herond. i. 8 *τί σὺ θεὸς πρὸς ἀνθρώπους* (see Holden on Plutarch, *Perides* 4). The alteration finds support in the parallel in Ap. Rhod. ii. 330:

ἦν δὲ δι' αὐτῶν  
πετράων πόντονδε σύη πτερύγεσσι δίηται.

(2) ἀφ' ᾧ τότε is an awkward combination of words ('ex quo tempore iam tum'), and without any exact parallel (ἀφ' ᾧ τ' ἔτι,

Kiessling; καὶ ἔκτοτε, Hermann; ἀφ' ὧν δέ τε, Meineke). It was fated that the rocks should be fixed immovably if any ship should pass unscathed.

πέτραι δ' εἰς ἓνα χώρον ἐπισχεδὼν ἀλλήλησιν  
νωλεμές ἐρρίζωθεν,

Ap. Rhod. ii. 606. The rocks were at the entrance of the Euxine; the scene of the adventure was on the coasts of the Kiani (l. 30) in Bithynia. The description of Argo in these lines is therefore only ornamental.

25, 26. 'The rising of the Pleiads' when spoken of without further designation means always their *heliacal* rising, i.e. the season when they first begin to be visible before sunrise after their total disappearance for forty days in early spring. This takes place at the beginning of May, and was reckoned as the commencement of summer (and therefore of the shipping season); cf. Jebb, *Oed. Tyr.* Appendix, note xv; Hesiod, *Works and Days*, 383.

29. 'Came to Hellespont with a three days' wind' (a wind blowing for three days).

νότῃ: for dative cf. Soph. *Antig.* 335:

πολιοῦ πέραν  
πόντου χειμερίῃ νότῃ  
χωρεῖ.

Aesch. *Agam.* 691 ἐπλευσε ζεφύρου γίγαντος αὔρα. The dative is merely instrumental not temporal as Hiller makes it, but the addition of τρίτον ἄμαρ ἀέντι makes the phrase express succinctly the means by which they came and how long the means was employed. A participle is similarly added to a dative of instrument in Xen. *Hell.* v. 2. 4 τάφρον ὥρυττε... τοῖς μὲν ἡμῶσι τῶν στρατιωτῶν προκαθημένοις σὺν τοῖς ὅπλοις τῶν ταφρευόντων: cf. Thucyd. ii. 90 δεξιῇ κέρα ἡγουμένῃ. Cf. note on xvii. 127.

30. Κιανῶν: cf. Ap. Rhod. i. 1321.

31. αὐλακας εὐρύνοντι, 'drive a wide furrow.'

τρίβοντες ἄροτρα: Verg. *Georg.* i. 46 'incipiat sulco attritus splendescere vomer'; Eurip. *Ion* i, 2:

Ἄτλας δ' ὥτοισ χαλκίοισιν οὐρανὸν  
θεῶν παλαιὸν ὄλκον ἐκτρίβων.

32. κατὰ ζυγά: 'imago non a iugo cui bina armenta iungebantur, sed a transtris navis in quibus bini sedebant, petita est' (Wuestemann); cf. Ap. Rhod. i. 391:

κληῖδας μὲν πρῶτα πάλῃ διεμοιρήσαντο,  
ἀνδρ' ἐντυναμένω δοιῷ μίαν.

Tr. 'bench by bench' (thwart by thwart), not 'in pairs.'

33. δειλινοί: for the adjective of time used personally cf. xxv. 223, note.

πολλοὶ δὲ μίαν, 'many made one common bivouac,' not 'many made each a single'; Ap. Rhod. iii. 1193:

τοὶ δὲ χαμεύνας  
ἐντυον ἥρωες παρὰ πείσμασιν.



36 sqq. Cf. Ap. Rhod. i. 1207 :

τόφρα δ' ἴστας χαλκῆν σὺν κάλπιδι νόσφιν ὁμίλον  
δίξητο κρήνης ἱερὸν ῥέον, ὥς κέ οἱ ὕδωρ  
φθαῖη ἀφυσσάμενος ποτιδῶρπιον.

37. ἀστεμφεί: in Homer an epithet of things only. It is used of ἔρως, *A. Pal.* v. 267 ἀστεμφῆς ἀδόνητος ἐνέζεται, οὐδὲ μετέστη.

39. Ap. Rhod. i. 1221 :

αἶψα δ' ὁ γε κρήνην μετεκίαθεν ἣν καλέουσιν  
Πηγάς ἀγχιγυνοὶ περναίεται.

Propert. i. 20. 23 :

'At comes invicti juvenis processerat ultra  
Raram sepositi quaerere fontis aquam.'

40. ἡμένω ἐν χώρῳ, 'in a low-lying spot'; 'depressa loca καθήμενα vel καθεμένα dicuntur: fluctuat enim scriptura; ἡμενος vereor ut recte dicatur χώρος,' Hermann apud Meineke, p. 289; Achill. Tat. i. 15 εἶσω τοῦ τῶν ὀρέων στεφανώματος ὁ λειμὼν ἐκάθητο. Briggs compares in Latin 'et sedet ingentem pascens Mevania taurum,' Silius Ital. vi. 647.

43, 44. Νύμφαι . . . Νύμφαι: cf. i. 31; Introd. p. 43: Ap. Rhod. i. 1223 :

οἱ δὲ πον ἄρτι  
Νυμφῶν ἴσταντο χοροί· μέλε γὰρ σφίσι πάσαις,  
ὅσαι κείσ' ἐρατὸν Νύμφαι ῥέον ἀμφενέμοντο  
Ἄρτεμιν ἐννυχίῃσιν αἰεὶ μέλπεσθαι δοιδαῖς.

And with the whole passage compare the charming description in Propertius, *loc. cit.* :

'Hic erat Arganthi Pege sub vertice montis  
Grata domus Nymphis umida Thyniasin.  
Quam supra nullae pendebant debita curae  
Roscida desertis poma sub arboribus,  
Et circum irriguo surgebant lilia prato  
Candida purpureis mixta papaveribus.'

44. δαναὶ θεαὶ ἀγροῦσσαι. The line suggests by its rhythm and expression, *Odys.* x. 136, of Circe, δεινὴ θεὸς αὐδῆεσσα.

45. ἔαρ θ' ὀρόωσα: cf. iii. 18; xviii. 27 (note). 'Spring's sunshine in her eyes.' Tennyson, *In Mem.* 39, has :

'And hopes and light regrets that come  
Make April of her tender eyes.'

But the English poet takes his image from an English April, the Greek from the Mediterranean skies of spring; for the other image, cf. *A. Pal.* xii. 156.

46. Propert. i. 20. 43; Ap. Rhod. i. 1234 :

αὐτὰρ ὅγ' ὥς τὰ πρῶτα ῥέω ἐνὶ κάλπιν ἔρσειεν  
λέχρως ἐπιχρυσόφθεις

. . . αὐτίκα δ' ἤγει  
λαῖον μὲν καθύπερθεν ἐπ' αὐχένος ἀνθετο πῆχυν  
κύσσαι ἐπιθύουσα τερὲν στόμα. δεξιτερῇ δὲ  
ἀγκῶν ἔσπασε χειρὶ, μέσῃ δ' ἐνικάβαλε δίνῃ.

ἵπειχε ποτῶ: reached 'down to the stream.'

47. ἐν χερσί: a Homeric expression; *Odys.* xxiv. 410 ἐν χειρεσσὶ φύοντο. Cf. *Soph. O. C.* 1113. Then in common use, *Plutarch*, *T. Gracch.* vi. 2 ἐνεφύοντο ταῖς χερσὶ.

50. ἤριπεν, 'as when falls a star.' The aorist is used in similes, as in gnomic phrases, expressing that which has habitually happened. *Odys.* xi. 411:

ἔκτα σὺν οὐλομένη ἀλόχῳ, οἰκόνδε καλέσσας,  
δειπνίσσας, ὥς τις τε κατέκτανε βοῦν ἐπὶ φάτῃ.

52. Shooting stars are regarded as a sign of coming wind. *Verg. Georg.* i. 365:

'Saepe etiam stellas ventō inpendente videbis  
Praecipites caelo labi.'

*Aratus*, 926:

καὶ διὰ νύκτα μέλαιναν δ' ἀστέρες δίσσωσιν  
ταρφέα, τοὶ δ' ὅπῃθεν βῦμοι ὑπολευκαίνωνται  
δειδέχθαι κείνοις αὐτὴν ὁδὸν ἐρχομένοια  
πνεύματος· ἦν δὲ καὶ ἄλλοι ἐναντίοι δίσσωσιν  
ἄλλοι δ' ἐξ ἄλλων μερίων, τότε δὴ πεφύλαξο  
παντοίων ἀνέμων, οἳ τ' ἄκριτοι εἰσὶ μάλιστα  
ἄκριτα δὲ πνείουσιν ἐπ' ἀνδράσι τεκμαίρεσθαι.

And, as appears from the last passage, of stormy wind. What then is the meaning of *κουφότερα ποιείθε*? The editors mostly take it = *μετεωρίζετε* (*κουφίζειν*) τὰ ἱστία, a sense which would seem to be supported by *Odys.* ii. 420:

Τηλέμαχος δ' ἱτάροισιν ἐποτρύνας ἐκέλευεν  
ὄπλων ἄπτεσθαι, κ.τ.λ.

'of spreading sail.' But the *comparative* is against this: and *Schol. k* interprets *εὐλυτα, εὐτρεπῇ ποιείτε τὰ ὄπλα*. So *Aratus*, 418:

οἱ δ' εἰ μὲν τε πύθωνται ἐναίσιμα σημαίνουσιν (νυκτὶ)  
αἰψά τε κούφά τε πάντα καὶ ἄρτια ποιήσωνται  
αὐτίκ' ἐλαφρότερος πέλεται πόνος· εἰ δέ κε νηὶ  
ὑπόθεν ἐμπλήξῃ δεινὴ ἀνέμοιο θύελλα  
αὐτὰς ἀπρόφατος τὰ δὲ λαίφεα πάντα ταραξῇ  
ἄλλοτε μὲν καὶ πάμπαν ὑπόβρυχα ναυτίλλονται.

i. e. 'If they lighten sail and make all snug aloft.' Cf. *Germ. Caesar's trans.*:

'Tum mihi spissentur substricto cornua velo  
et rigidi emittant flatus per inane rudentes.'

*Cicero* more loosely, 'omnia caute armamenta locans.' On the evidence of these passages and *Schol. k* *κουφότερα ποιείθε* must mean 'ease' or 'lighten sail,' i. e. prepare not for a good sailing wind but for rough weather. Hence I have rejected *πλευστικός* for *πνευστικός* (*k* and *Callerges*) in the sense of 'gusty.'

οὔρος is indeed usually a fair wind ; but is used of a squall.  
Pind. *Isth.* ii. 59 :

οὐδέ ποτε ξενίαν οὔρος ἐμπνεύσας  
ὑπέστειλ' ἱστίον ἀμφὶ τράπεζαν.

54. παρῑψύχοντο, 'calmed.' The middle does not occur elsewhere.

55. *περὶ* : *Iliad* x. 240 *ἔδεισεν δὲ περὶ ξανθῷ Μενελάῳ* : and in Attic, *περὶ τῷ χωρίῳ δεδιότες*, Thucyd. i. 67. 1 ; though the genitive is usually used (Krüger, i. 68. 32).

56. *μαιωτιστί* : to be joined with *εὐκαμπέα*. Cf. ii. 137 ; xvi. 22 (Hiller).

58. *Iliad* xi. 462 :

τρίς μὲν ἔπειτ' ἤϋσεν ὅσον κεφαλὴ χάδε φωτός,  
τρίς δ' αἶεν λάχοντος ἀρηίφιλος Μενέλαος.

Ap. Rhod. i. 1248 :

μεγάλ' ἔστανεν· ἀμφὶ δὲ χῶρον  
φοῖτα κεκληγώς. μελέη δέ οἱ ἐπλετο φανή.

Propert. i. 20. 48 :

'Tum sonitum raptο corpore fecit Hylas.  
Cui procul Alcides iterat responsa, sed illi  
Nomen ab extremis fontibus aura refert.'

58. *βαρύς* : *Odys.* ix. 257 *φθόγγον βαρύν*, 'loud-voiced.' Cf. Soph. *Philocl.* 208 (so Ameis from k, D<sup>b</sup> against *βαθύς*, MSS. 'ceteri').

61-63. I have left the MSS. reading undisturbed, but it is hardly what Theocritus wrote, and certainly not what Schol. k commented on, writing *νεβροῦ φθεγξαμένης οὐκ ἤρτηται καθ' ἑαυτὸ* (i.e. is not genit. absol.) . . . *νεβροῦ φθεγξαμένης λέων τις κατ' ὄρος ᾗσθημένος καταλιπὼν τὴν εὐνὴν ὀρέως ἀν' ἐπιδράμοι*. Only the most recent Scholiasts have any note on *ἡνυγένιος*. Hence Ziegler ejects 61 and reads *νεβροῦ φθεγξαμένης τις ἐν οὔρεσι, λίς ἐσακούσας* . . . *σπεύσαι κεν*. (*ἔσπευσεν* is right, the aorist being used in gnomic sense: the Scholiasts are not particular to maintain a construction in their paraphrases.) 61 is altogether omitted by k. This is the best of many attempts at alteration ; cf. Ap. Rhod. i. 1246 :

βῆ δὲ μεταίξας Πηγέων σχεδὸν ἥτε τις θῆρ  
ἀγριος, ὃν ῥά τε γῆρυς ἀπόπροθεν ἴκετο μῆλων  
λιμῶ δ' αἰδόμενος μετανίσσεται.

64. Ἑρακλῆς τοιοῦτος. After a simile the direct narrative is usually resumed by a demonstrative *ὥς, τοίος, &c.*, *standing at the head of the clause*. Fritzsche compares *Aen.* xii. 689 :

'Disiecta per agmina Turnus  
Sic urbis ruit ad muros.'

In both passages the proper name is placed in a prominent position, as indicating that the characteristics noted are summed

up in the person. Callimachus departs from the rule without due reason, iv. 141:

ὥς ὅπῳ' Αἰτναίου ὕρεος πυρὶ τυφομένοιοι  
σεύονται μυχὰ πάντα κατουδαίοιο γίγαντος  
eis ἐτέρην Βριαρῆος ἐπωμίδα κινυμένοιο, . . .  
τῆμος ἔγεντ' ἀραβος σάκεος τόσος εὐκύκλοιο.

For the normal order, see *Iliad* xvii. 679; xvi. 635, 644, &c.

66. σχέτλιοι: see on xii. 34.

ἀλώμενος . . . οὔρεα, 'wandering over hills.' Cf. Soph. *Ajax* 30 πηδῶντα πεδία: Callim. iii. 193:

ὁ δ' ἐννέα μῆνας ἐφοῖτα  
παίπαλά τε κρημνούς τε καὶ οὐκ ἀνέπαυσε διωκτύν.

67. τὰ δ' Ἰήσονος ὕστερα πάντ' ἦς. Soph. *O. C.* 351;

δεύτερ' ἡγείται τὰ τῆς  
οἴκου διαίτης εἰ πατὴρ τροφήν ἔχοι.

68. ναὺς γέμεν, κ.τ.λ. So Hermann for the meaningless ναὺς μέν of the MSS. Fritzsche with this reading interprets 'navis armamenta habens sublata plena erat sociis navalibus excepto Hercule praesentibus.' But γέμω and γεμίζω are apparently only used of filling with stores and cargo. I take τῶν παρειόντων therefore as *neuter* = her stores (cf. Homeric *χαριζομένη παρειόντων*), and translate 'The ship was waiting with tackle ready raised (*ἀρμενα* = sails, mast, and running-gear) and was filled with her stores': cf. *Odys.* xv. 446 ἀλλ' ὅτε κεν δὴ νηὺς πλείη βιότοιο γένηται. So Schol. κ ἡ μὲν ναὺς τὰ σιτία καὶ τὰ προσήκοντα φέρουσα, μετέωρα τῶν ἐνόντων. [The last three words should be separated from the rest of the Scholium: μετέωρα is a gloss on *μετάρσια*: τῶν ἐνόντων a gloss on τῶν παρειόντων.]

69. 'But the heroes at midnight cleared away the sails waiting for *Heracles*.' The sense of the two lines is—the ship was ready for departure with mast and yard-arm raised, and sails clewed up to the yard, all stores on board. But at midnight the crew unbent the sails and postponed their sailing. Cf. *Odys.* iii. 10:

οἱ δ' ἰθὺς κατὰγοντο, ἰδ' ἰστία νηὸς ἕως  
στείλαν ἀείραντες, τὴν δ' ὥρμισαν ἐκ δ' ἔβαν αὐτοί.

Putting into shore for a short time they left the ship anchored in the surf, and furled the sails to the yard (cf. *Odys.* iv. 785). Disembarking for a long time they would take down sail and mast altogether.

ἐξεκάθειρον does not occur in this sense elsewhere, but there is no objection to so taking it. (Lucian, *Tox.* xix, has ἀπὸ ψιλῆς τῆς κεραίας πλέοντες.) No emendation explains the origin of the corruption if such there be (αὐτε καθήρουν, Cobet; ἐξεχάλαινον, Ziegler, = 'unbolted').

μεσονυκτιον (μεσονύκτιοι, Cobet, Ziegler, Meineke). The use of the neut. adj. *without article* in a temporal sense, though rare enough, is proved by Arist. *Eccles.* 377:

B. ἀτὰρ πόθεν ἦκεις ἐτεύν; X. ἐξ ἐκκλησίας.

B. ἤδη λέλυται γάρ; X. νῆ Δί', ὕθριον μὲν οὖν.

Cf. Aratus, 1111 δέειλον εἰσελδόντες.

70. 'Went whither his steps led him,' i.e. went at random.  
Ap. Rhod. i. 1263:

ἐς δὲ κέλευθον  
τὴν θέεν ᾧ πόδες αὐτὸν ὑπέκφερον αἰσσοντα.

But *Odyss.* xv. 555 τὸν δ' ὤκα προβιβάντα πόδες φέρον, it is used simply of walking.

Theocritus' account differs here and onwards from that of Ap. Rhod. The latter makes Heracles' companions leave him unwittingly, and not discover their loss till out at sea. Was it merely from desire to give a different version that Apollonius conceived this fatuous idea? (Ap. Rhod. i. 1273 sqq.) The journey of Heracles on foot to Colchis is not mentioned elsewhere than in Theocritus.

72. 'Thus Hylas was numbered among the gods.' For the partitive genit. used predicatively, cf. Soph. O. C. 38 τίς δ' ἐστ' ὁ χῶρος; τοῦ θεῶν νομίζεται; Demosth. xl. 34 τοῦ αὐτοῦ δήμου ἐμοὶ προσαγορεύεται ἀμβρεῖται = ἀριθμεῖται.

73. ἦρως . . . ἠρώσε. The jingle seems intentional; and is little better than a pun, and that on the wrong word. It cannot be compared with the superstitious connexion of names with significant words, *vid.* on xxvi. 26.

Ἡρακλέην. The same form is used by Ap. Rhod. ii. 769 and elsewhere for Ἡρακλία.

#### XIV.

For circumstances of this poem, see *Intro.* pp. 30, 31 where the date is placed after 269. The scene is undoubtedly Cos—not Alexandria, since Aeschines is setting out for Egypt (l. 68), nor Sicily, since Hiero would then be the captain under whom he would take service; only in Cos can we find a reasonable meeting-place for a philosopher from Athens (l. 6), an Argive, and a Thessalian horse-dealer.

*Aeschines waiting impatiently: to him enter Thyonichus.*

1. χαίρειν τὸν ἄνδρα Θυώνιχον. The use of the infinitive and the phrase τὸν ἄνδρα Θυώνιχον makes the sentence somewhat formal and stiff. For the construction cf. Plato, *Ion* 530 α τὸν Ἴωνα χαίρειν· πόθεν τὰ νῦν ἡμῖν ἐπιδημήσας; the accus. and infin. forms a wish. So in official announcements, Arist. *Acharn.* 172 τοῖς Θράκας ἀπέναι παρῆναι δ' εἰς ἔνην. [Distinguish this from the use of the infinitive for imperative, to which the nominative is attached when the command is addressed to a person present; Thucyd. v. 9. 5 τὰς πύλας ἀνοίξας ἐπεκθεῖν: Aesch. P. V. 712.]

τὸν ἄνδρα Θυώνιχον: simply a formal address. For use of article, i. 105 τὸν Κύπριν, and note, *ad loc.*; not as Hermann says, 'eccum quem expectabam.' For ἄνδρα attached to proper name (in apposition), Soph. O. C. 109 οἰκτεῖρατ' ἀνδρὸς Οἰδίπου τόδ' ἄθλιον εἰδωλόν: Lucret. v. 621 'Democriti quod sancta viri sententia poscit.' Cf. Lobeck on *Ajax*, 817.

ἀλλὰ τοιαῦτα: i.e. πολλά χαίρειν, Reiske, and Αἰσχίνα, modern editors. ἕτερα τοιαῦτα and ἄλλα τοιαῦτα = 'the same thing over again.' Plato, *Gorgias* 481 e πρὸς τὸν νεανίαν τοιαῦτα ἕτερα πέπονθας: ib. 501 b τοιαῦτα ἄλλαι πραγματεῖαι: but it is doubtful if we could say, (1) καὶ χαίρει πολλά: (2) σὺ δὲ καὶ ἕτερα τοιαῦτα πάσχοις. Further the dative Αἰσχίνα is only conjectural. ἀλλὰ not ἄλλα is given by all MSS., and though after ἀλλὰ there is great divergence, τὺ is well established, and αὐτὰ is given by almost all MSS.

2. ὥς χρόνιος: cf. xv. 2. For the use of the adjective of time, cf. Eurip. *Ion* 403 μῶν χρόνιος ἐλθὼν σ' ἐξέπληξ' ὄρραδι; Alexis in Lucian, 732 ὦ δέσποθ' ὑγίαν· ὥς χρόνιος ἐλήλυθας: and note on xxv. 223.

3. ταῦτ' ὅρα λεπτός, 'that's why you're so thin.' Cf. Aesch. *Pers.* 165 ταῦτά μοι διπλῇ μέριμν' ἀφραστός ἐστιν ἐν φρεσὶ. But this accusative is commonest with verbs of motion; Plato, *Prot.* 310 e ἀλλ' αὐτὰ ταῦτα καὶ νῦν ἦκω: Soph. *O. T.* 1005 τοῦτ' ἀφικόμεν: ib. *O. C.* 1291 δ' ἦλθον: Baehrius, xcv. 28 ταῦτ' ἦλθον: examples which show the construction to be originally a cognate accusative; cf. Theocr. xv. 8.

4. Aeschines has ceased to take any care of his appearance; his hair and moustache are long and unkempt; cf. v. 46.

6. Cf. the description in Arist. *Clouds* 103 τοὺς ὠχρίαντας τοὺς ἀνυποδότηους λέγεις.

7. 'He too I think was in love—with a mess of pottage.' Thyonichus knows that Aeschines' trouble is that he is in love, but does not know what the latest developments have been (cf. l. 11), nor why Aeschines has now summoned him. There is a similar turn of expression in Herond. ii. 80:

ἐρᾶς σὺ μὲν ἴσως Μυρτάλης· οὐδὲν δεινόν.  
ἐγὼ δὲ πυρῶν.

8. παῖσθεις . . . ἔχων, 'you keep on jesting.' Arist. *Frogs* 202 οὐ μὴ φλυαρήσεις ἔχων.

9. λασῶ . . . μανείς, 'I shall slip into madness.' Aesch. *Ctes.* § 5 προλέγω ὑμῖν ὅτι λήσετε κατὰ μικρὸν τῆς πολιτείας τισὶ παραχωρησάντες: Herond. ii. 80 κατ' οὖν λήσεις τακείσα.

θρίξ ἀνὰ μέσσον, 'a hair divides me from it now.' For θρίξ, as smallest measure of division, cf. Xen. *Symp.* vi. 2 μεταξὺ τοῦ ὑμᾶς λέγειν οὐδ' ἂν τρίχα μὴ ὅτι λέγειν ἂν τις παύρει.

ἀνὰ μέσσον: cf. xxii. 21.

10. ἀσυχᾷ ὀξύς, 'a little hasty'; cf. ἡσυχῇ γυνυός, Aelian, *N. A.* iii. 38; ἦκα μέλαν, 'slightly black,' Oppian, *C.* iii. 39. So Ahrens. The old reading ἀσυχος ὀξύς (kept by Fritzsche) = indolent or hasty (by turns), but this suits τοιοῦτος badly.

11. 'Desiring that things turn out well.' κατὰ καιρόν = favourably as πράσσοντας ἐν καιρῷ, Bacchyl. fr. 3; but there is no parallel to the omission of the infinitive (γενέσθαι) here, even though ἐθέλω in late Greek can take a direct accus. after it (cf. xxiii. 22), and the text is almost certainly corrupt (παρὰ καιρόν, Meineke; κατ' ἀκαιρον, Grever). ? πάντ' ἐθέλειν κατὰ καιρόν, as command, 'consent to everything in due season.'

τί τὸ καινόν, 'what is the new development?' Lucian,

Νεκρομ. 457 καινὸν οὐδὲν ἀλλὰ οἶα καὶ πρὸ τοῦ: Soph. O. C. 722 τί δ' ἐστὶν ᾧ καὶ καινόν;

15. θηλάζοντα: cf. iii. 16. This reversal of the usual meaning occurs first in Aristotle, *H. A.* vi. 23. 7; cf. superscrip. of *A. Pal.* vii. 623 εἰς παῖδα . . . μαστῶν θηλάζοντα.

16. τετόρων ἐτίων, 'four years old.' For the genitive cf. Plato, *Λαῖος* 721 α γαρμείν δεῖ ἐπειδὴν ἐτῶν ἢ τις τριάκοντα μέχρι ἐτῶν λε': Krüger, i. 47. 8.

σχεδὸν ὡς ἀπὸ λανῶ, 'fresh as from the press' (Paley): Nonnus, xix. 131 ληνοῦ οἶνον ἔτι πνείοντα: 'ferme tam copiose praebeus quam si vindemiae tempus esset' (Briggs); but the other is the better sense.

17. βολβός κτεῖς κοχλίας. The singular is used collectively when speaking of natural products; cf. vii. 66; x. 54; *Odyss.* xiii. 409 αἱ δὲ νέμονται ἐσθουσαι βάλανον μένοικία: *Ib.* x. 241 τοῖσι δὲ Κίρκη παρά ῥ' ἄκυλον βάλανόν τ' ἔβαλεν. So Callim. vi. 27 ἐν πίτυς, ἐν μεγάλοις πετελείαι ἔσαν. βολβός τις κοχλίας, best MSS., which Hermann once defended—'tis dicit ut aliquam multos significet.' Six (inferior) MSS. omit the τις altogether: whence we might regard the word as a mere attempt to fill up the metre, and by simple dittography write ΒΟΛΒΙΣΚΟΣ (βολβίσκος, dimin. of βολβός). The text is Wordsworth's correction now generally adopted; cf. Alexis in Athenaeus, 63 f πίννας κάραβον βολβούς κοχλίας: *id.* Athenaeus, 356 f:

φέρων πάρειμι κήρυκας κτένας  
βολβούς μέγαν τε πουλύπουν, ἰχθύς θ' ἄδρους.

[A menu in *A. Pal.* xi. 35 includes κράμβη, τάριχος, βολβίσκοι, ἡπάτιον, χομφεῖον, φύν.]

ἐξηρήθη, 'were served,' 'prompta sunt.' Cf. Arist. *Paz* 1145 τῶν τε σύκων ἔξελε (Fritzsche).

18. προϊόντος: sc. τοῦ πύτου.

ἐπιχεῖσθαι: cf. ii. 152.

19. ὤτινος: cf. ii. 151 ἔρωτος, 'to drink to each one's fancy.'

ἔδει μόνον ὤτινος εἰπεῖν: sc. ἐθέλοι. For ellipse of verb in dependent question cf. xii. 37; xxv. 64; *A. Pal.* v. 130:

ὦ ψυχὴ φλέξει σε· τὸ δ' ἐκ τίνος ἢ πότε καὶ πῶς  
οὐκ οἶδα· γνώσῃ, δύσμορε, τυφομένη.

21. ἃ δ' οὐδέν: sc. ἐφθέγγατο. δ δ' is Cynisca.

22. 'Can't you speak; you saw the wolf,' cried one in jest, 'how clever,' she said, and blushed red. According to a well known superstition if a wolf saw a man before the man saw the wolf, the man became dumb. It is not related what happened to the wolf in the opposite case. Verg. *Ecl.* ix. 53:

'vox quoque Moerim  
Iam fugit ipsa: lupi Moerim videre priores.'

Hence λύκον εἶδες cannot be taken as a question; 'Have you seen a wolf?' since to be seen, not to see, caused dumbness, but—you saw the wolf you know, so you can still speak. (Cf. Plato, *Rep.* 336 d καὶ μοι δοκῶ εἰ μὴ πρότερος ἐωράκη αὐτὸν [sc. Thrasymachus] ἢ ἐκεῖνος ἐμέ, ἄφρωνος ἀγ γενέσθαι.)

24. ἴστι Λύκος. The words are to be assigned to Aeschines speaking to Thyonichus: not to the companion who made the unlucky jest at the drinking-bout (Hermann, *Opusc.* v. 96).

Λύκος, Λύκος: the repetition gives bitterness to the utterance; cf. 47. It is Wolf, Wolf if you please.

26. τὸν κλύμενον: 'ironice dicit: nobilem illum et praeclarum amorem' (Meineke).

κατετάκετο: cf. xi. 14. ἔρωτα is cognate accus.

τούτω depends on ἔρωτα.

27. 'And this came once whispered (ἀσυχῆ) in my ears, but I sought not out the truth.'

28. ὥτός: cf. xii. 20 διὰ στόματος: Eurip. *Androm.* 95 διὰ γλώσσης ἔχειν: Soph. *O. T.* 1386:

εἰ τῆς ἀκουούσης ἔτ' ἦν

πηγῆς δι' ὧτων φραγμός.

οὕτως: not 'to this effect'; but with ἀσυχῆ, 'just softly whispered.' οὕτω(s) with an adjective or adverb gives a sense of indifference and carelessness, 'just.' *Vid.* Rehdantz, *Neun Philipp. Reden*, Index, s. v.; and cf. ἐν διατριβῇ οὕτως ἰδίῳ, Demos. xxi. 71; Plato, *Symp.* 176 e ἀλλ' οὕτω πίνοντας πρὸς ἡδονήν: *Gorgias* 503 d ἴδωμεν δὴ οὕτωςιν ἀτρέμα σκοπούμενοι.

28. μάταν εἰς ἄνδρα γυνειῶν: cf. x. 40 ὧμοι τῷ πάγωνος δν ἀλθίως ἀνέφυσα. For εἰς ἄνδρα see note on xiii. 15.

30. 'Then he of Larisa began to sing "My Wolf," from the beginning, some Thessalian song, the clumsy fool.' τὸν ἐμὸν Λύκον is to be taken as the beginning of the song, whether the actual words of a popular ditty, or parodied and suited to an old tune (μέλισμα). (So Ziegler, after Gräfe.)

31. Θεσσαλικόν . . . μέλισμα is then accus. in apposition to ᾗδεν τὸν ἐμὸν Λύκον. Others make μέλισμα direct accus. after ᾗδεν and Λύκον as accus. governed by the verbal equivalent ᾗδε μέλισμα: as Soph. *Elect.* 122 τιν' αἰεὶ τάκεῖς οἰμωγὰν Ἀγαμέμνονα; &c.; but τὸν ἐμὸν has then to be awkwardly interpreted 'meum Lycum' = 'infestissimum mihi.'

κακαὶ φρένες: in apposition to ὁ Λαρισαῖος. Cf. Aeschrio (Bergk) λόγων τι παιπάλημα καὶ κακὴ γλώσσα.

33. ἐπιθυμήσασα . . . ἔκλασε. Although the action of the two verbs is really contemporaneous, the aorist participle is used as expressing the reason and motive felt before the 'weeping' began. Similarly τόδε μοι χάρισαι ἀποκρινάμενος, Plato, *Gorg.* 516 b. The answer must be given *before* it can be said that the speaker has done the favour, although the granting of the favour and giving of the answer are one and the same action.

34. ἴσαις. The Attic 3rd plural of ὀίδα—ἴσαισι—(Doric ἴσαντι, Theocr. xv. 64) is from a 1st person singular, ἴσαιμι. ἴσαις—2nd person sing.—shows the Aeolic -ais for -as (μαῖς or λαῖς = λῆς, Sappho, i. 19); *vid.* Ahrens, *Dial.* i. p. 138; ii. p. 312.

34, 35. For the sake of Aeschines' gallantry it would be pleasant to take Paley's view that Thyonichus struck the Thessalian, not Cynisca: but this leads to a hopeless change of persons.



35. ἄλλαν: sc. πληγὴν. A common ellipse; Aesch. *Agam.* 1384:

παίω δέ νιν δίσ' . . .  
 . . . καὶ πεπτωκότι  
 τρίτην ἐπενδίδωμι.

Herond. iii. 77:

κόσας, κόσας (= πόσας)  
 λάμπρσκει, λίσσομαι μέλλεις ἐς μεν φορήσαι.

Cf. xv. 95; xviii. 11. We may distinguish three classes of this ellipse of noun.

(a) The adjective has completely passed into substantival use, so that it can be used in any context, e.g. ἀκρατος (sc. οἶνος), ἐπ' ἀμφοτέροις (sc. ποσὶ), τραφερῇ (γῇ), ὑγρῇ (θάλασσα), τὴν αὐλείαν (θύραν), xv. 43.

(b) The noun is suggested by the verb and would usually be cognate accus.: καιρίαν, ἄλλην πλήσσω (πληγὴν), πολλὸν ἐπινον (οἶνον), ὡς βαθὺν ἐκοιμήθης (ὑπνον) Lucian, i. 293; Arist. *Frogs* 191.

(c) No definite noun could be supplied; the adjective (usually feminine) has become a fixed adverbial expression, ἄλλην καὶ ἄλλην ἀποβλέποντος εἰς ἡμᾶς, Plato, *Euthyd.* 273 b κατὰ πρῶτας, ἐκ πρώτης, ἐκ καινῆς (anew): *Iliad* ii. 379 ἐς γε μίαν βουλευόμεν.

36. θάσσον: cf. xv. 29. ἐμὸν κακόν. So in xv. 10 Praxinoe dubs her husband φθονερὸν κακόν.

37. *A. Pal.* v. 274 οἰχόμενος δ' ἄλλην ὑποκόλπιος εὐθὺς ἐλίξεις. For ὑποκόλπιος (an Alexandrian word) = ὑπὸ κόλπῳ, cf. διαπόντιος (xiv. 55), ὑπερούριον (xxiv. 95), προδείελος (xxv. 223), ὑποδείελος (Aratus, 118), ὑποκάρδιον (xi. 15), ὑπωροφίοισι (xiv. 39), ἀπαυλό-συνος, *A. Pal.* vi. 221 (Leonidas) = ἀπὸ τῆς αὐλῆς: παριστίδιος = παρὰ τὸν ἱστόν, *A. Pal.* vii. 726.

λοῖσα θάλαπτε, 'go and cherish'; cf. i. 113.

38. 'For him thy tears fall large as apples.'

ρέοντι = ρέουσι: for plural cf. ii. 109; iv. 23, &c. Schol. k τῷ Λύκῳ τὰ ρέοντά σου δάκρυα μῆλα πίπτει, τουτέστι ἔρωσ καὶ ἐπιθυμία, apparently taking μῆλα as = tokens of love. This is in the highest degree artificial, and we can only understand it to mean large round drops of tears; cf. Megara, 56:

τὰ δέ οἱ θαλερώτερα δάκρυα μῆλων  
 κόλπον ἐς ἱμερόεντα κατὰ βλεφάρων ἐχέοντο.

The clause τήνῃ . . . ρέοντι, put without conjunction paratactically with preceding, is really causal; 'go and cherish another; since it is for him that thy tears flow.' Hence we can dispense with the conjectures τῷ νῦν . . . ρέοντι, Hiller, and τήνῃ . . . ρέονταν, C. Hartung.

40. βίον = βίοντον, Aratus 111 καὶ βίον οὕτω νῆες ἀπόπροθεν ἤγινεσκον.

41. ὠκυτέρα. The sentence follows irregularly on the simile, but with greater liveliness and vividness than would be given by ὡς τήνα: cf. the structure of x. 31; xii. 8; ix. 35.

43. 'A fable runs: the bull dashed through the forest'; *vid. loc. cit.* The Scholiast tries to explain Κένταυρος, saying παροιμία ἐστὶ διὰ τὸ τοὺς Κενταύρους ὕλης ἐπιλαμβανομένους ἀλήπτους εἶναι,

but αἶνος is particularly used of *animal fables*, Hesiod, *Works and Days*, 200; Archiloch. 89. The image of a bull breaking away through the forest is graphic; cf. Soph. *O. T.* 476:

φοιτᾷ γὰρ ὑπ' ἀγρίαν  
ῥυαν ἀνά τ' ἀντρα καὶ  
πέτρας ἰσούταυρος,  
μέλεος μελέφ ποδὶ χηρεύων.

cf. *A. Pal.* vi. 255 ταύρου . . . ἀτιμαγέλου: *ib.* vi. 217 ἀν' ὑλῆεν δ' ὤκως ἔθυνεν ὄρος: Babrius 95:

τὴν δὲ φύζα δειλαίην  
θύρης κατιθὺς ἦγεν εἰς μέσας ὕλας.

[ἔβα τάχα is palaeographically more probable than Meineke's ἔβα ποκά. Some copyist took τάχα in its late sense = ἄν, and wrote ἔβα τάχα (κεν)].

44. εἴκατι: sc. ἡμέραι as is shown by σάμερον in 45. Aeschines counts the days by groups marked by subsequent events: 'twenty days up to then—then eight till I—,' and so on.

45. ποτίθει δύο = πρόσθετες δύο ἡμέρας: so xxiv. 36 ἄνστα for ἀνάστηθι, but *vid.* Ahrens, *Dial.* ii. p. 314.

46. 'And she knows not even if I be shorn like any Thracian'; cf. l. 4. The Thracians as a barbarian tribe wore their hair long and ragged, Lucian, *Tox.* 51 ἀλλὰ καὶ τοῦτο εἴκαστο αὐτοῖς καὶ ἀπεκεκάρκει τῆς κόμης ὅποσον εἰκὸς ἦν ἐλάττω κομᾶν τὸν Ἀλανδὸν τοῦ Σκυθοῦ. (This with Ziegler's text keeping οὐδ' εἰ and οἷδε of the MSS. and deleting stop at κέκαρμαι.) Ahrens takes οὐδ' εἰ = οὐδέ, but it is only so used after a preceding negative, *vid.* Arist. *Vesp.* 352 οὐκ ἔστιν ὅπῃς οὐδ' εἰ σέρφω διαδύναι.

ἀπ' ἀλλάλων (ἑσμέν), 'since we are parted.'

47. Λύκος νῦν πάντα, 'Lycus is everything to her'; Demosth. *De Cor.* § 43 φίλον εὐεργέτην σωτήρα τὸν Φίλιππον ἡγοῦντο πάντ' ἐκεῖνος ἦν αὐτοῖς.

ἀνῶνται, sc. τὸ δῶμα.

48. The Megarians, sending to Delphi to inquire which was the most noble city in Greece, received the answer, Argos was the best soil, Thrace was supreme for its horses, Sparta for her women, Syracuse for men; but

ὑμῖς ὦ Μεγαρεῖς οὔτε τρίτοι οὔτε τέταρτοι,  
οὔτε δυωδέκατοι, οὐτ' ἐν λόγῳ οὐτ' ἐν ἀριθμῷ.

Hence the expression became a proverb, Callim. *Ep.* xxv:

τῆς δὲ ταλαίνης  
νύμφης ὡς Μεγαρέων οὐ λόγος οὐδ' ἀριθμός.

51. νῦν δὲ πόθεν; sc. ἀποστέρξω: 'but now how I am to,' Demosth. *De Cor.* 47 ἀλλ' οὐκ ἔστι ταῦτα πόθεν; πολλοῦ γε καὶ δεῖ: *Id. De Fals. Leg.* 34.

μῦς, φαντὶ Θυώνιχε, γεύμεθα πίσσας, 'we have tasted pitch like the mouse in the adage'; cf. Herond. *πέπυνθα πρὸς θαλῆτος δσσα κῆμ πίσση μῦς*: Nicet. *Eugen.* iv. 409:

ἀλίσκεται γὰρ τοῖς ἔρωτος δίκτοις  
ὡς μῦς πρὸς ὑγρᾶς ἐμπεσὼν πίσης χύτρον.

For omission of *ὅς* cf. note on xiii. 24. For the parenthetic use of *φαντί* (*φασί*), Lucian, *Νεκυνομ.* § 4 ἐλελήθειν δ' ἑμᾶντὸν εἰς αὐτό, φασί, τὸ πῦρ ἐκ τοῦ καπνοῦ βιάζομενος and often.

*γεύμεθα*. Meineke makes this a perfect without reduplication, but none of his examples are above suspicion. On such perfects as they are without reduplication *vid.* Monro, *Hom. Gram.* § 23. 4. Still less probable is the view that it is present contracted for *γεύμεθα*: *vid.* on xxx. 32. Paley regards it as an Epic aorist from *ἐγεύμην*, the only objection to which is that the syncopated aorist seems to be used only in 3rd person or participle (ἄντο or ἄντο, πλῆτο, χύτο, χύντο, *Iliad* iv. 526: ἄμπνυτο, ἔμπνυτο, ἔλειπτο, Ap. Rhod. i. 45: ἀπαμείπτο, Nonnus: λέκτο, βλήμενος, κλύμενος). If this cannot be admitted read *μὴς φαντί* *Θυώνιχε γεύμ' τι πίσης* (Briggs *γεύμ' ἐτι πίσης*), omitting the verb, as not uncommonly in proverbs, e.g. *γλαυκ' εἰς Ἀθήνας*.

55. *διαπόντιος*: see on 37. For the adjective instead of an adverbial expression of *space* cf. v. 115; xxiv. 93; *ἐπταθ' ἵππου-ρανίη*, Aratus, 134.

56. *ὁμαλὸς δέ τις*: 'unus e grege.'

*ὁ στρατιώτας*, 'I, the trooper.' 'Aliquotiens Theocr. cum quis de se ipso atque officio suo praedicat ita ponit articulum ut aut cum conscientia quadam dignitatis suae ea persona quae verba facit loqui videatur, aut id quod redit eodem officium ipsius notum significetur' (Fritzsche); cf. iii. 19. So xv. 129.

57. *κατὰ νοὺν τεόν*: 'e sententia tua'; cf. *κατὰ θυμόν*, xiii. 14.

58. *δοκεῖ ὥστε*. The *ὥστε* is redundant; cf. Isocr. 36 b *λαβὼν ἐξουσίαν ὥστε ποιεῖν*.

59. *οἷος ἀριστος*, 'the best that could be'; Plato, *Apol.* 23 a πολλὰ . . . ἀπέχθειά μοι γεγονόσιν καὶ οἷαι χαλεπώταται. So with attraction Plato, *Symp.* 220 b *ὄντος πάγου οἷου δεινστάτου*, e.g. *τοιούτου οἷος δεινότατός ἐστι*.

60. The division of the line is very uncertain. I assign it all to Aeschines and translate 'and what must a man be like in other ways to be the best master to a free man?' It would be more usual to have the article in this construction, but cf. Plato, *Theaet.* 149 d *ποῖαν χρὴ ποίῃ ἀνδρὶ συνοῦσαν ὡς ἀρίστους παῖδας τίκειν*. With article Plato, *Rep.* 332 d *ἡ τίσι τι ἀποδιδούσα τέχνη δικαιοσύνη ἂν καλοῖτο*; (Ast, *Lex. Plat.* ii. p. 394).

62. *τὸν οὐ φιλέοντα*: not *μή*, although the participle is generic, since *οὐ φιλέοντα* = *τὸν μισούντα*, and the *οὐ* connects closely with the verb, but *vid.* *Introd.* p. 35.

64. *βασιλῇ*. For the elision cf. *βασιλέ(α)*, Pind. P. iv. 110; *Ὀδυσῇ(α)*, *Odys.* v. 336.

*αἰτεῖν δὲ δεῖ οὐκ ἐπὶ παντί*, 'but you must not ask on every occasion'; Theognis, 325 *εἰ τις . . . ἐπὶ παντί χολῶτο*. Another reservation of praise as in l. 62.

66. *λῶπος*, 'a military cloak.'

*ἐπ' ἀμφοτέροις*: *sc.* ποσὶ, *vid.* l. 35. Tyrtaeus, x. 31:

ἀλλὰ τις εὐ διαβάς μενέτω ποσὶν ἀμφοτέροις  
στηριχθεὶς ἐπὶ γᾶς, χεῖλος ὁδοῦσι δακύν.

68. *δ τάχος*, 'with all speed'; cf. ii. 36; Pind. *Ol.* vi. 23. For ellipse of verb cf. xv. 147.

*ἀπὸ κροτάφων*: cf. xvi. 49. *ἀπὸ* expresses properly 'looked at from,' 'judging from.' Theophrastus, *Char.* xxxi. (xxviii.) καὶ

γὰρ εἰδεχθῆς τις ἀπὸ τοῦ προσώπου ἐστὶ: Lucian, *Dial. Mort.* x. 8 σεμνὸς ἀπὸ τοῦ σχήματος. Not 'from the brows down,' since πελόμεσθα = ἐσμέν ποτ' ἡγρόμεθα.

69. ἴρπαι: cf. Arist. *Equit.* 520 ἅμα ταῖς πολιαῖς κατιούσαις. Probably a personal reference on Theocritus' part, *vid.* *Introd.* p. 34.

70. ἄς = ἔως.

χλωρόν: Statius, *Silvas* i. 2. 276 'Longe viridis sic flore iuventae perdurent vultus'; Horace, *Ep.* xiii. 4 'genua virent.'

## XV.

See Introduction, pp. 30, 31. Two Syracusan ladies—Gorgo and Praxinoa—resident in Alexandria go out to see the Adonis festival, and hear the dirge over Adonis sung. The greater part of the idyll is a racy sketch of their conversation, and their adventures by the way: the Adonis song affords the occasion of the piece, but is not to be regarded as its essential part.

Matthew Arnold's essay on the poem and excellent translation should be read (*Essays on Criticism*, 1st series).

According to the Scholiasts, Theocritus founded the sketch on a mime of Sophron—τὰ Ἰσθμία θάμεναι (θεάμεναι) or Ἰσθμιάζουσαι (Ahrens, *Dial. Dor.* p. 469). Among the fragments preserved are a few which show resemblance to Theocritus—φέρ' ὦ τὸν δρίφον (cf. v. 2); φέρε τὸ θαύμακτρον κἀπ' ἰθὺς ἰωμές (cf. v. 39, &c.); ἔτι μέθεν ἄ καρδία πάθῃ (v. 4); cf. Preface to xviii. 2. There are sundry parallels between the idyll and the first and fourth mimes of Herondas. In style and prosody the poem approaches more nearly than the *other idylls* to common speech. Note especially the large number of cases in which, as in Attic comedy, a vowel is *left short* before a mute and liquid; ll. 2, 3, 14, 16, 19, 40, 43, 53, 78, &c.

1. ἔνδοι Πραξινοά, 'Is Praxinoa at home?' Arist. *Acharn.* 395 παῖ παῖ τίς οὗτος; ἔνδον ἐστ' Εὐρυπίδης; The words may be taken as addressed to the servant; then Praxinoa, overhearing, answers herself; or Gorgo, not standing on ceremony, opens the door and looks in without knocking.

ὡς χρόνῳ, 'what an age since you have been here'; Eurip. *Phoeniss.* 305 χρόνῳ σὸν δμμα μυρίαῖς ἐν ἀμέραις προσείδον.

2. ὅρη δρίφρον, 'see to a chair for her.' Cf. Soph. *Ajax* 1165.

3. ποτίκρανον: a cushion = προσκεφάλαιον.

4. ὦ τᾷς ἀλεμάτω, 'this gadabout spirit' (Mat. Arnold); cf. iv. 40. ἡλέματος = 'vain,' 'trifling'; almost = ἰλιθίος: cf. *Timo*, xv (Brunck):

οἱ δέ μιν ἦτε γλαῦκα πέρι σπίζαι τερατοῦντο  
ἡλέματον δεικνύντες ὀθούνεκεν ὀχλοαρέσκης.  
οὐ μέγα πρῆγμα τάλας τί πλατύνει ἡλίθιος ὤς;

'ad me certe quod attinet non video quid aptius reponi possit et minori cum mutatione quam ἀλεμάτω ut illa quae haec dicit

stultitiae seipsam accuset quod, dum pompae nihil ad se pertinentis spectatrix esse vult, stulta curiositate inducta in discrimen vitae venerit' (Stephanus); the emendation was made before this by Scaliger.

5. 'I've scarcely got here alive from all the crowd and all the carriages.' The genitives depend on ἐσώθην, cf. Eurip. *Alc.* 770 κακῶν γὰρ μυρίων ἐρρύετο.

6. κρηπίδες . . . χλαμύδες, 'riding boots and uniforms' (? 'gentlemen in khaki').

7. ἐκαστάτω ὅσον, 'and you live such a dreadful way off.' The construction is explained by such phrases as θαυμαστὸν ὅσον, &c.; the superlative being found also in Lucian, *Tox.* xii. φιλίας πλείστον ὅσον ἀποδέοντας: cf. i. 45. σσ and ω can be easily confused both in uncial and minuscule, σ, α: ω, ο: ἐμ = εμ: and ορ = ον are distinguished only by one small stroke. ἐκαστάτῳ is read by Hermann, but is equally a vox nihili. Greek forms double superlative as κυδίστατος: more commonly double comparatives, ὁσσοτέρω, χειρότερος, ἀμεινότερος: but a comparative termination added to a superlative, as ἐκαστατέρω would be, is unparalleled. Meineke read ἐκαστέρω ᾧ μέλ(ε). The first mime of Herondas opens in much the same way; see especially v. 10 sqq.:

ἤδη γάρ εἰσι πέντε κου δοκέω μῆνες  
ἐξ οὗ σέ Γυλλίς οὐδ' ὄναρ μὰ τὰς Μοίρας  
πρὸς τὴν θύρην ἐλθοῦσαν εἶδέ τις ταύτην.  
Μακρὴν ἀποικέω τέκνον ἐν δὲ ταῖς λαύραις  
ὁ πηλὸς ἄχρις ἰγνῶν προσέστηκεν·  
ἐγὼ δὲ δραίνω μυῖ· ὅσον.

8. ταῦτα: *vid.* xiv. 3, note; where the quoted examples show that Meineke is incorrect in stating that ταῦτα, used to mean 'propterea,' is always accompanied by a particle ἄρα, δή, τοι, &c. Tr. 'That is why that intractable creature came to the ends of the earth and took this rat-hole—house indeed!—to prevent us being neighbours.'

See Liddell and Scott on παρήγορος.

9. ὅπως, κ.τ.λ., explains the ταῦτα. Meineke puts a colon at τῆνος and explains, 'that's the fault of that fellow—'; a construction by no means justified by Eurip. *And.* 168 οὐκ ἐσθ' Ἐκτωρ τάδε: Menand. 354 τοῦθ' ἐταῖρός ἐστιν οὕτως. (In Soph. *O. T.* 1329 a comma not a full stop stands at ἦν: see Jebb.)

10. ποτ' ἔριν, 'out of spite.'

φθονερὸν κακόν, 'the jealous brute.'

αἰὲν ὁμοῖος, 'always the same.'

14. τὴν πότνια: Persephone. μὰ τὴν Ἀἰδέω κούρην, Herond. i. 32.

15. ἀπφὺς μὲν τῆνος, 'well that daddy the other day—we call everything "the other day"—was a-buying soap and rouge in the bazaar, and came back with salt, the overgrown blunderer.'

λέγομεν δὲ πρὸαν θην, κ.τ.λ., is to be taken as a comment of the constant use of the word πρὸαν (πρᾶν) in common speech. Theocritus himself uses it thirteen times (cf. use of καλός, note on viii. 187). πάντα is awkward; but it should probably be

taken as direct object with *πρόαν* as 'tertiary predicate,' not as an ellipse of *εἶναι* (*λέγομεν δὲ προαθρεῖν πάντα*, Seidler, is ingenious but not necessary; 'we told him to be very careful').

16. ἀπὸ σκανῶς: cf. Theophr. *Char.* 18 ἐξ ἀγορᾶς ὑψωθήσας τὰ κρέα.

ἀγοράσδων: probably represents ἡγόραζε = 'tried to buy.' Herod. i. 69 πέμφαντες ἐς Σάρδεις χρυσὸν ἀνέοντο, κ. τ. λ.

19. κυνάδας (*κυνάς*): dog's hair, substantival; *vid.* Index, Adjectives.

20. ἅπαν ῥύπον, 'mere filth.' ἅπαν, adverbial; cf. iii. 18. note.

ἔργον ἐπ' ἔργῳ: in apposition to sentence; 'trouble on trouble.' Cf. xxv. 94; Quint. Smyr. v. 602 ἐπὶ πένθει πένθος.

22. βάμες = βῶμεν, through the form βάομεν.

ἐς . . . Πτολεμαῖω: sc. αὐλῶν: cf. xiii. 11.

23. τὸν Ἀδωνν. The festival commemorated the untimely death of Adonis and the grief of Aphrodite. Figures of the two were exhibited in costly work, and a dirge sung by the popular singer of the day. How far any religious significance which the festival may once have had gave way to mere holiday making, and courtly flattery can best be judged by this idyll. Nor is there more depth in Bion's *Epit. Adon.*, written to suit a similar occasion. The admission of Musaeus is frank, that the festival of Adonis and Cypris was an opportunity eagerly seized not for worship but for flirting. *Hero and Leander*, 52:

δη φάτις ἐστὶν ἱορτῆς  
οὐτόσον ἀθανάτοισιν ἀγειν σπεύδουσι θυηλὸς  
δοσσὸν ἀγειρομένων διὰ κάλλεα παρθενικῶν.

25. ὦν ἴδες, κ. τ. λ.: see note on ii. 82. The aorists are to be taken as gnomic. The expression is obviously proverbially from the use of the masculine and the generic *μή* in τῷ μὴ ἰδόντι.

ὦν. The first ὦν is genit. by attraction; the second depends on εἶπες ('tell of'), cf. *Odys.* xi. 174 εἰπὲ δέ μοι πατὴρ τέ καὶ υἱός. Tr. 'The sights you see are tales to tell another.'

26. ὥρα: cf. Arist. *Ecol.* 30 ὥρα βαδίζειν.

(The distribution of the verses between the two speakers is here very uncertain. I have followed Hiller, Ziegler, and Paley.)

ἀργοῖς, 'idle folks have always holiday.' Praxinoa does not fall in at once with Gorgo's invitation, and puts her off with excuses embodied in proverbial wisdom; in l. 27 she suddenly changes her mind and agrees to go.

27. 'Eunoea, take up the spinning and put it down again out there if you dare—a nice soft bed for the cats—you lazy good-for-nothing.' So Hermann (*Opusc.* v), giving a capital sense. It is, however, also possible to make γαλῖαι a term of reproach addressed to Eunoea: 'these lazy cats are always asleep.' Cf. Herond. vii. 4:

ταῖς γυναιξὶν οὐ θήσεις τὴν μέζον' ἔξω σανίδα  
Δρμυλ'; αὐφανίω πάλιν καθεύδεις;

The former explanation is preferable. *ναμα* (MSS.) is merely a false Doric form of *νήμα*: it could not be taken as =water for washing.

30. *σμάμα*, 'soap' (not in a cake but in some kind of paste). *μή δὴ πολὺ ἀπλῆστε*: I have left this—the reading of *k* (*μή δέ, p*)—believing that the exceedingly harsh scansion is intended to bring the verse near to the level of common speech. Herondas affords parallels, e.g. *v. 7 τό μεν αἶμα*: *ib. 9 μοι αὐτόν (?)*: *vi. 29 πρόσθεν ἢ αὐτή*: *ii. 53 ἡ δρους* (spondee). Cf. next note.

32. *παῦε. δοκία*. The hiatus is justified by the pause; and is perhaps in imitation of colloquial speech; but cf. *Odys. xxiv. 351 Ζεῦ πάτερ ἦ βα ἔτ' ἐστέ*: *ib. x. 536 μηδὲ ἔαν*: *A. Pal. ix. 70 παῦε ἐνεί σε μένει καὶ κατόπιν δάκρυα*.

'That's as good a wash as the gods allow.'

*τοιαῦτα* is cognate accusative.

33. *κλέξ* (= *κλείς*), 'where's the key of the big chest?' For the ellipse cf. Herond. iii. *60 κοῦ Κόκκαλος κοῦ Φίλλος*; Throughout this idyll the conversation is seldom uninterrupted for more than a few lines: there are frequent intervals to be filled up by action, as here where Praxinoa dresses herself; *l. 43* change of scene; *51-77*, a long struggle through the crowd; and so on.

34. *ἐμπερόναμα*: the same as *περόναρις* of *l. 21*; see Liddell and Scott under latter word.

35. *πόσσω* . . . , 'how much did it cost you off the loom?' *πόσσω* is genit. of price. 'Ad usum verbi *κατέβα* perspicendum opus est teneamus telam apud veteres in altum erectam stetisse, ita ut opus perfectum de tela deorsum depromeretur' (Wuestemann).

36. *μή μνάσῃς*, 'don't make me think of it,' i. e. I don't like to think of it. Beware of the active and do not translate 'don't mention it.'

*πλέον, κ.τ.λ.*: construe *κατέβα μνᾶν πλέον ἢ δύο καθαρῷ ἀργυρίῳ*, so that *μνᾶν* and *δύο* are genit. of price. *δύο* as genit. is correctly used with the genit. plural (*μνᾶν*); with genit. dual *δύοιν* is always found; Krüger, *l. 24*; *ii. 3*; Thucyd. *i. 74 δύο μοιρῶν*.

*ἀργυρίῳ καθαρῷ*, 'hard cash'; 'aridum argentum' (Plautus, *Rudens*, 726). Cf. the Irish expression 'dry money' ('£700 of dry money'—*Spectator*, Nov. 8, 1890); and the similar expressions, "*ἀργυρίῳ καθαρῷ*," 'Blankes Geld.' *aridus*, 'without moisture,' easily suggests the meaning 'nothing but.' *Sonnenschein* on Plautus, *loc. cit.*

37. *ποτίθηκα* (*προσίθηκα, f*), 'I gave my soul to the work on it.' Bion, vii. *8 ψυχὰν ποτὶ κέρδεα καὶ ποτὶ τέχνας βάλλομεν*.

38. *κατὰ γνῶμαν*, 'it has turned out all you could wish'; cf. *xiv. 57 κατὰ νοῦν τέον*: *xiii. 14 κατὰ θυμόν*.

40. *μορμῶ*, 'Bogey!' Cf. Callim. iii. 66:

ἀλλ' ὅτε κούραον τις ἀπειθέα μητέρι τεύχοι  
μήτηρ μὲν Κύκλασας ἔῃ ἐπὶ παιδί καλιστρεῖ  
. . . ὁ δὲ δώματος ἐκ μυχάτοιο  
ἐρχεται . . . αὐτίκα τὴν κούρην μορμύσσεται.

45. τὸ κακόν, 'this nuisance,' i.e. 'the crowd'; not 'this difficulty,' as Lang seems to take it. Cf. Arist. *Birds* 294 ὅσον συνέλεκται κακὸν ὄρνέων, 'what a plaguey lot of birds.'

μύρμακες, 'they are thick as ants'; cf. Aeschro (Bergk, *A. Lyr.*) στενὸν καθ' ἑλλησποντον ἐμπόρων χώραν ναῦται θαλάσσης ἐστρέφοντο μύρμηκες.

46. Πτολεμαῖς, i.e. Ptolemy II, the reigning king, son of Ptolemy Soter; see Introduction.

47. εἴς ὃ ἐν ἀθανάτοις, 'since your father was deified.' Herondas (i. 26) speaks similarly of the prosperity of Egypt under the Ptolemies:

τὰ γὰρ πάντα  
 ὅς' ἐστί σου καὶ γίνετ' ἐστ' ἐν Αἰγύπτῳ,  
 πλοῦτος παλαίστρῃ δύναμις εὐδία δόξα  
 θεαὶ φιλόσοφοι χρυσίον νεηρίσκοι.  
 θεῶν ἀδελφῶν τέμενος ὁ βασιλεὺς χρηστός·  
 Μουσῶν οἶνος ἀγαθὰ πάνθ' ὅς' ἂν χρῆζης.

(This was written later than Theocr. xv; see *Intro.* p. 31.) Professor Mahaffy writes (*Emp. of Ptol.* p. 148), 'It is remarkable that among the many complaints of injustice found in the Petrie and Serapeum papyri made by poor people who seek redress from the law, there is not a single tale of horror. . . . The effect which these papers produce upon a careful student is that they belong to an orderly and well-managed society where there is but little actual want and but little lawlessness.'

48. Αἰγυπτιαί, 'in old Egyptian fashion.' ἀπατηλοὶ γὰρ οἱ Αἰγύπτιοι ὡς καὶ Αἰσχύλος φησί· δεινοὶ πλέκειν τοὶ μηχανὰς Αἰγύπτιοι.

49. εἴς ἀπάτας κεκοτημένοι, 'a mass of deceit' ('welded together of deceit'). εἴς, cf. xvii. 21.

50. κακὰ παίγνια: it is easier to make this cognate accusative to ἐπαισδον and in apposition to οἷα, than to take it in apposition to the subject as a term of reproach. The latter way is however favoured by the parallel lines, Hesiod, *Theog.* 26 ποιμένες ἀγραυλοὶ, κακ' ἐλέγχεα, γαστέρες οἶον, and Epimenides Ἱ Κρήτες ἀεὶ ψεύσται, κακὰ θηρία, γαστέρες ἀργαί.

ἐριοί (k) or ἐρειοί (other MSS.) is an unknown word; it may be right, but though Theocritus has many ἀπὰς λεγόμενα they are all simple new formations: he does not go out of his way to find strange words. Convincing emendation is impossible. Meineke's ἐρινοί is perhaps the best (e conj. Spohn). To add one more to the existing many, I suggest ἐορταί: cf. Herond. vi. 17:

ἐκποδὸν ἡμῖν φθείρεσθε νώβυστ'·  
 ὅτα μούνον καὶ γλᾶσσαι (= γλῶσσαι)  
 τὰ δ' ἄλλ' ἐορταί:

'idle good-for-naughts.'

51. τί γενοίμεθα; 'what is to become of me?' Aesch. *S. c. T.* 297 τί γένωμαι; For the optative cf. Soph. *Philoct.* 895 τί δῆτα δρῶμ' ἐγώ; and Mr. Sidgwick's Appendix to his edition of the *Agamemnon*. In Alexandrian writers the use of the bare optative in questions becomes frequent; Herond. v. 76 τίς οὐκ ἐμπύτοι; *A. Pal.* v. 245 καὶ τίς ὑποτλαίη;



πολεμισταί. πολεμιστῆς ἵππος οὐχ ὁ εἰς τοὺς πολέμους ἐπιτή-  
δειος ἀλλ' ὁ ἐν τοῖς ἀγῶσι σιχῆμα φέρον ὡς εἰς πόλεμον εὐτρεπισμένος.  
ἦν γὰρ τοιοῦτον ἀγώνισμα (Photius). These gaily caparisoned  
horses were led, not ridden, as appears from l. 53.

53. ὀρθὸς ἀνέστα, 'has reared.'

56. καὶ δὴ . . . , 'there we've got past, and they've gone to  
their position.'

57. συναγείρομαι, 'I am beginning to collect my nerves.' Cf.  
Ap. Rhod. i. 1233:

τῆς δὲ φρένας ἐποί  
Κύπρις, ἀμχανίη δὲ μόγις συναγείρατο θυμόν.

Plato, *Protag.* 328 d μόγις πως ἐμαυτὸν ὥσπερὶ συναγείρας εἶπον.

58. ἵππον καὶ τὸν ψυχρὸν ὄφιν. For the article with second  
only of two nouns cf. vi. 1; xxii. 140; vii. 132; xxii. 34;  
*Erig.* iii. 3. The second has always an attributive. Without  
attribute, Pind. P. iv. 118 Ἀπόλλων ἅ τε Πυθῶ: Mörschus, v. 5:

ἀλλ' ὅταν ἀχῆσθαι πολὺς βυθὸς ἂ δὲ θάλασσα  
κυρτὸν ἐπαφρίζῃ.

δεδοικω: see i. 63.

64. Plautus, *Trinummus*, i. 2. 72 'sciunt quod Iurpino fabulata  
est cum Iove.'

65. τὰς θύρας: sc. τῆς αὐλῆς, at which they have now arrived.

67. Εὐτυχίδος: sc. χέρα, not 'take hold of Eutychis,' as this  
would require λαβοῦ. Eutychis is presumably Gorgo's maid as  
Eunoia is Praxinoa's.

πότρεχ' (πρόσεχε), attend to her lest you lose yourself.

68. ἔχευ ὀμῶν, 'hold on to us with your teeth'; see ἀπρί in  
Liddell and Scott; Theognis 31:

κακοῖσι δὲ μὴ προσομίλει  
ἀνδράσιν ἀλλ' αἰεὶ τῶν ἀγαθῶν ἔχειο.

70. εἴτι γένοιτο, 'as you wish to be saved' (M. Arnold); a near  
representation of the sense. For the construction cf. Herond.  
iii. 56:

ἀλλ' εἴ τι σοι Λάμπρισκε καὶ βίου πρῆξιν  
ἔσθλην τελοῖεν αἶδε (sc. Μοῖσαι) κάγαθῶν κύρσαις.

(sc. 'Thrash this boy.') Ib. 79 εἴ τί σοι ζῆρην παῖσαι. But in all  
three examples we have merely an extension of the use of an 'if'  
clause to express an object aimed at, 'if haply.' The optative  
is used in primary sequence as in Eurip. *Rhesus* 3 βάθι εἰ δέξαιτο  
Lucian, i. 224 βαδιούμαι εἰ πον εὐρεθείη.

71. φυλάσσοο, 'mind my shawl,' i.e. not 'take charge of' but  
'mind not to tear.'

72. ἄθρως: Doric for ἄθρως, the contracted form of ἄθρως.  
The corrupted forms ἄθρως k, ἄθρως p seem simply to arise from  
a misreading, final σ being taken for S (= ωs). See Sir E. M.  
Thompson's *Palaeography*, p. 95.

73. ἐν καλῷ, 'in a good place,' 'all right'; Eur. *H. F.* 20<sup>4</sup>:

τὸ σῶμα δ' οὐ δίδωσι τοῖς ἐναντίοις  
ἐν εὐφυλάκτῳ δ' ἐστί.

74. 'And may you be "all right" year in, year out, and afterwards'; cf. *Odys.* ix. 134 *μάλα κεν βαθὺ λήιον αἰεὶ εἰς ὥρας ἀμῶεν*. The noun is used always in the plural in the idiom. Contr. *εἰς ἐνιαυτόν, εἰς ἔτος*. *φίλ' ἀνδρῶν*: cf. xxiv. 40.

75. *χρηστῷ*: genit. of exclamation; 'a good kind man.'

76. *βιάζευ*, 'shove your way in.' [Ziegler here reads *ἀγ' ὥθει* *καί* because the Scholiast has *ἀγε βιάζου καὶ ὥθει*, but the Scholiast constantly paraphrases one verb by two.]

77. *κάλλιστα*, 'that's all right'—they get through the crush into the court—'all inside' as the man said when he shut the door on his bride. The point of the joke in the last phrase is lost; and its recovery is rendered doubly difficult by the uncertainty whether *ἀποκλᾶστας* means 'shut out' or 'shut up.'

(1) The former is the better attested, Lucian, 473 *ad fin.* of clients at the door, *ἀθούμενοι καὶ ἀποκλειόμενοι πρὸς τῶν οἰκετῶν*; cf. Epictet. xxxiii. 14 *ὅταν φοιτῆς πρὸς τινα τῶν μέγα δυναμένων πρόβαλε* *ὅτι . . . ἀποκλεισθήσῃ, ὅτι ἐντιναχθήσονται σοι αἱ θύραι*. Haupt takes this meaning and adds the phrase to the number of those in which a ridiculous action is described introduced by 'as the man said who' (e.g. 'not such a bad shot after all, as the man said, who missed the dog and killed his mother-in-law').

(2) 'Shut up,' i.e. 'shut up alone'; not as Lang translates 'when he had shut himself in with his bride,' Charito, *A. x. 2* *τὴν ἐνδον ἀποκεκλειμένην*. In this case understand a man shutting up his wife alone for 'safety,' cp. Ap. Rhod. i. 775 *νηγατέρῳιν ἐεργόμεναι καλύβησι νύμφαι*: 'all safe at home, as the man said, when he locked his bride in.' The 'paraprosdokian' would then lie in *νύον*: it was unmarried girls who were generally so securely watched, Callim. *frag.* 118 *ἢ παῖς ἢ κατὰκλειστος τὴν οἶ φασι τεκόντες εὐναιούς βαρυσμούς ἔχθιν ἴσον ὀλέθρῳ*.

(3) We could take *ἐνδοί* = *εἶσω*, and make the sentence a command: 'Come in all of you, as the man said, when he had shut his wife out of the way.' This gives far the best sense if this meaning of *ἐνδοί* can be allowed in Theocritus; *vid.* Liddell and Scott (*ἐνδον*).

79. *λεπτά καὶ ὡς χαρίεντα*: after *Odys.* x. 222:

*οἷα θεῶν*

*λεπτά τε καὶ χαρίεντα καὶ ἀγλαὰ ἔργα πέλονται.*

Cf. *Odys.* v. 231.

*περονάματα*, 'embroidered robes.' See *Iliad* xiv. 178:

*ἀμφὶ δ' ἄρ' ἀμβρόσιον ἱανὸν ἔσαθ', ὃν οἱ Ἀθήνη  
ἔξυσ' ἀσκήσασα, τίθει δ' ἐνὶ δαίδαλα πολλὰ  
χρυσείης δ' ἐνετῆσι κατὰ στήθος περονάτο.*

Cf. *Et. Magn.* 260. 43 *δείκανα*: τὰ πολλὰ ὑφάσματα καὶ μορφὰς ἔχοντα: Hesych. *δείκανα*: ποικίλα ἱμάτια.

81. *ζωογράφοι*. The tapestries represented scenes in the story of Adonis and Venus. So Achill. Tat. liii. 4 describes a *πέπλος* wrought by *ζωογράφοι* representing the story of Tereus and Philomela.

82. 'How true to life they stand, how true they move.'

ἐνδινεῦντι is here intransitive; cf. 'animosa signa,' Propert. iv. 9. The whole passage resembles Herondas iv—a visit to the temple of Asclepius in Cos. See v. 33: μᾶ, χρόνῳ κοτ' ἀνθρώποι | κῆς τοὺς λίθους ἔξουσι τὴν ζῶην θείναι. v. 56: οὐχ ὁρῆς φίλῃ Κυννοῖ | οἱ ἔργα; καινὴν ταύτ' ἐρεῖς Ἀθηναίην | γλῦψαι τὰ καλὰ . . . τὸν παῖδα δὴ τὸν γυμνὸν ἦν κνίσω τοῦτον | οὐχ ἔλκος ἔξει. This mime of Herondas is probably earlier than Theocritus.

84. ἀργυρέας. There is no other example of κλισμός in feminine, but all the good MSS. give ἀργυρέας here, and it is hard to explain the introduction of the form if it is erroneous.

85. καταβάλλων: for the use of the active cf. ii. 26; x. 40; Xen. Symp. iv. 23 παρὰ τὰ ὅτα ἀρτι λουλος καθέρπει.

87. The ceaseless chatter and broad provincial accent of the women raises the wrath of a testy bystander. It is curious that the offended person should speak equally broad Doric, but so does even the singer of the dirge.

88. τρυγόνες: cf. Alexis in Athenaeus iv. 133 b:

σοῦ δ' ἐγὼ λαλιστέραν  
οὐ πάποτ' εἶδον οὔτε κερκώπην γύναι  
οὐ κίτταν οὐ χελιδόν' οὔτε τρυγόνα.

But not only the ceaselessness but the monotony of the ring-dove's note is meant.

ἐκκναισεῦντι: of the bore, cf. Theophr. Char. 7 ὅταν γε τοὺς καθ' ἓνα ἀποκναίσῃ.

πλαταιάσδουσαι, 'with their ā, ā, ā.'

89. μᾶ: simply an exclamation, common in Herondas, 'my word!'

90. πασάμενος, 'buy your slaves before you order them about'; cf. Soph. O. C. 839 μὴ 'πίτασς' ἀ μὴ κρατεῖς.

91. Κορίνθιαι . . . ἀνωθεν, 'an old Corinthian family.' Syracuse was founded from Corinth.

93. δωρίσδεν, 'I suppose Dorian folk may speak in Dorian.'

94, 95. On construction see vii. 126.

Μελιτώδες = Persephone.

ἀμῶν καρτερός, 'master over us.'

πλὰν ἑνός, 'save only one': sc. 'the king.'

κενεάν: sc. χοίνικα (Herond. iii. 33 ἐκ τετρημένης ἡθεῖ), 'I am not afraid of you cutting down my rations.' Wuestemann's explanation is the only one available; 'that the daily rations of a slave—a modius or χοίνιξ—was measured out and levelled down with a scraper.' (ἀπόψηστρον, Herond. vi. 30: ἀπομάκτρας τὰς σκυτάλας αἷς ἀποψῶσι τὰ μέτρα, Hesych.) A stingy bailiff would level it down till the measure was almost empty, and so could be said κενεάν ἀπομάττειν: cf. Theophr. Char. 17 (30) φειδονίῳ μέτρῳ τὸν πύνδακα ἐγκεκρουσμένῳ μετρεῖν αὐτὸς τοῖς ἔνδον τὰ ἐπιτήδεια σφόδρα ἀποψῶν.

97. ἀ τὰς Ἀργείας. For order of words cf. vii. 11; xiii. 19; Plato, Epig. 5 τὸν Νυμφᾶν θεράποντα φιλόμβριον ἑγρὸν ἀοιδόν: Herond. iii. 38 τὴν μάμμην γρῆν γυναικα.

100. Catullus, lxiv. 96 'quaeque regis Golgos quaeque Idalium frondosum.'

ἐφίλασας: cf. vii. 95.

101. Ἐρύκαν: the same as Eryx (in Sicily).

χρυσῷ παίζουσ', 'toying with gold'; a curious expression and hardly what Theocritus wrote (we should expect παίδοις'), but not improved by such conjectures as χρυσῶπις δι' (Bergk), Ἐρυκ' ἂν Χρυσῷ παίζουσ' (or παίζεις) Ἀφροδίτῃ (Ahrens), χρυσῷ στίλβουσ' (Stadtmüller), or what is open to any one to suggest, χρυσῷ παῖς δι'.

106, 107. ἀθανάταν . . . Βερενίκαν: cf. xvii. 34 sqq. and Introduction.

ἀπὸ θανάτῃς: ISOGR. 119 b ἐπειδὴ Ἡρακλῆς μετέλλαξε τὸν βίον θεὸς ἐκ θνητοῦ γενόμενος.

110. Βερενικεία: cf. *Iliad* xiii. 67 Τελαμάνιον υἱόν: *Odys.* xviii. 353, &c.

111. πάντεσσι καλοῖς. A neuter adjective used substantively without article can have πάντα attached as attribute; cf. viii. 40; Demosth. viii. 9 ἐπὶ πᾶσι δίκαιοις συμβουλευεῖν.

112. 'Beside him lie all the fruits of the season, all the fruits of the trees.'

δρυὶς ἄκρα: division for ἀκρόδρυα: see Xen. *Oecon.* xix. 19. δρύες here 'trees' in general not 'oaks'; cf. Hesiod, Ἔργ. 233.

παρ μὲν οἱ. We may either scan as a dactyl adding this to the passages when the *f* of *οἱ* is neglected, (cf. *Iliad* vi. 101 οὐδ' ἵς οἱ: 1b. 90 πέλων δ' οἱ δοκέει. Add *Iliad* ii. 665; xi. 339; xxiii. 865; xxiv. 72, in all of which γάρ precedes); or (2) we may scan as spondee παρ μὲν *f*' and elide the *οἱ*. See Monro, *Hom. Gram.* 376; *Odys.* ix. 360 ὅς ἐφατ' αὐτὰρ *f*' αὖτις.

119. βρίθοντι: see crit. note. βρίθοντες is impossible after χλαῖραι σκιάδες, even if δρόσοι . . . τιθέντες is allowed in Aesch. *Agam.* 545, where the words are far separated. Nicander (*Ther.* 329) has καταψηχθέντος ἀκάνθης, but on false analogy to adjectives in -εις (*Odys.* xvi. 123 ὑλήεντι Ζακύνθῳ: Nicand. *Alex.* 48 ποιήεντος χαμελαίης). Nor can the occasional use of dual masculine forms be quoted in support of this: see Soph. *O. C.* 1678. Given βρίθοντι as the original the corruption is easily explained through the confusion of the sign for *es* (3) with *i*. For hiatus cf. v. 10. Tr., 'and green bowers are built with weight of dill.' For construction cf. xiii. 29; Xen. *Cyrop.* i. 4. 28 ἔκειν ἰδρῶντι τῷ ἱππῷ. Fritzsche and Hartung mark a lacuna at σκιάδες, so that βρίθοντες ἀνήθῳ is end of the following line.

122. ὄξον ἄπ' ὄξω, 'flying from branch to branch'; cf. Arist. *Acharn.* 235 δώκειν γῆν πρὸ γῆς.

123. ἐκ: made of; cf. xxi. 11; *A. Pal.* v. 157 ζώνιον ἐξ ἀνθέων.

125, 126. ἃ Μίλετος ἐρεῖ. This seems by the rhythm and absence of conjunction to go with the preceding not the following line. What Miletus—the great wool-growing district—says is therefore 'μαλακώτεροι ὕπνω' (cf. v. 51), a commendation of the quality.

127. ἄλλα, 'another' for this year's festival. Theocritus looks back at the previous year as Bion (*Epit. Adon. ad fin.*) looks forward to the next, λήγε γάων Κυθήρεια, τὸ σήμερον ἰσχεο κομμῶν. δεῖ σε πάλιν κλαῦσαι, πάλιν εἰς ἔτος ἄλλο δακρῦσαι.

128. τὰν μὲν . . . τὰν δέ. The passage suffers clearly by being

over condensed; this line proceeds as if we had had already mention of a second κλίνη for Cyprus.

129. ἐννεακαίδεκα: for ἐννεακαίδεκτης, ἐτῶν or the termination -ετης being easily understood from the preceding, cf. xxvi. 29; *Iliad* xxii. 349 δεκάκις τε καὶ εἰκοσινήρατ' ἄποινα.

130. πυρρά: fem. sing.; sc. θρίξ. Cf. *Epit. Adon.* 12:

καὶ τὸ ῥόδον φεύγει τῷ χεῖλεος ἀμφὶ δὲ τήνῃ  
θνάσκει καὶ τὸ φίλαμα τὸ μήποτε Κύπρις ἀφήσει.  
Κύπριδι μὲν τὸ φίλαμα καὶ οὐ ζώντος ἀρέσκει  
ἀλλ' οὐκ οἶδεν Ἀδωνίς ὃ νιν θνάσκοντ' ἐφίλασεν.

132. ἄμα δρόσῳ, 'when the dew is fresh on the ground.

134. ἐπὶ σφυρᾷ, 'ut defluat vestis superior pars ad talos zona, sc. retenta. Parant se mulieres ad κομμὸν qualis deinceps canitur,' Paley; cf. *Iliad* xxii. 80. But κόλπον does not necessarily mean the folds about the breast; cf. *Ap. Rhod.* iv. 947:

παρθενικαὶ δίχα κόλπον ἐπ' ἱζύας εἰλίξασαι  
σφαίρῃ ἀθύρουσιν περιγηγῆϊ.

'Gathering the folds about the waist'; cf. Theocr. xxvi. 17.

139. γεραίτερος: cf. xxv. 48; *Odys.* vii. 156 δς δὴ Φαίηκων ἀνδρῶν προγενέστερος ἦεν: *Iliad* v. 898 καὶ κεν δὴ πάλαι ἦσθα ἐνέρτερος Οὐρανίωνων, where the comparative seems equally to be used for the superlative.

141. Δευκαλίωνες, 'Deucalion and his sons' (Hiller), or 'such men as were Deucalion' as Greek says, 'Ἡρακλῆες τε καὶ Θησέες' (*Plato, Theaet.* 169 b).

142. Πελοπηιάδαι: cf. *Pind. N.* viii. 21.

ἄκρα: neut. for masc. 'the pride of Argos'; cf. xx. 31; x. 29, note; *Aesch. Eumenid.* 489 κρίνασα δ' ἀστῶν τῶν ἐμῶν τὰ βέλτατα: *Id. Persae* 1 τάδε μὲν Περσῶν . . . πιστὰ καλεῖται.

143. ὕαθι: an Alexandrian form, *Ap. Rhod.* iv. 1600; Homer has ἰληθι.

ἐς νέωτα, 'next year.'

144. ἦνθες: sc. φίλος.

145. τὸ χρῆμα: in apposition to ἡ θήλεια. τὸ χρῆμα is something colloquial; 'ain't she wonderful? the woman's happy for her learning, most happy for her voice.'

147. κείς οἶκον: sc. ἀπέναι, *Arist. Frogs* 1279 ἐγὼ μὲν οὖν ἐς τὸ βαλανεῖον βούλομαι. So in Shakespearian English 'he shall with speed to England' (*Hamlet*). Note how here as in *Idyll* i and elsewhere Theocritus brings us back at the close to the commonplace of daily life. 'So with the song still in her ears ends the incorrigible Gorgo' (M. Arnold).

149. χαῖρε Ἀδων: the hiatus is allowed on the analogy (though false) of χαῖρε ἄναξ. xvii. 135.

Ἀδων: a colloquial form of the name; cf. Ἀρτεμῖς = Ἀρτεμυσία (Herond.); Αὐτοκλῖς = Αὐτοκλής (*Inscr.*).

## XVI

The circumstances of the poem have been dealt with fully, *Introd.* p. 5 *sqq.* It is an ungenerous money-making age, in which the arts are scorned, the claims of friendship and hospitality neglected, all the true uses of wealth forgotten; men care no longer for the great deeds nor the song in which alone great deeds shall live, remembering not that but for the singers of old the heroes had been lost to memory, and from the Muses glory comes to men. Yet is it labour spent in vain to address oneself to the covetous; gold they have and ever shall desire, but I will choose men's honour and men's love, and with the help of the Muse will yet find a friend. Some one will arise who yet in this age will do a deed of fame; for now war is upon the land; Carthage and Syracuse are putting on their armour, and Hiero stands in our midst like one of the old heroes. Gods of the land cast our enemies out over the sea, all that is left of them, and let our towns and countrysides have peace from the long agony of battle; and let Hiero's fame be carried wide to the uttermost east by song. For many there are whom the Muses love; and may all tell of Sicily her folk, and Hiero. Daughter of Eteocles, ye Graces, let one call me and I will come with my muse, and will not leave you, for all that is fairest among men ye give.

Such is the argument of this fine poem, which starting with a tirade against a selfish time ever exalts the power of song, and turns at the last gracefully to praise of Hiero and outburst of prayer for Sicily's deliverance. The theme is complex, but the leading *motif* of the whole is the honour of poetry and vindication of the poet's place, as is shown by the key-words: *ὑμνεῖν* (2), *Χάριτας* (6), *εὖ εἰπόντα* (13), *δοιδῶν* (24), *Μουσῶν ἐποφύτας* (29), *δοιδὸς δὲ Κήριος* (44), *δοῖδοι* (50), *δοῖδαι* (57), *τημὴν καὶ ἀνθρώπων φιλότητα* (66), *δοιδοῦ* (73), *ὑμνεῖν* (103), *Χαρίτων* (108). Indirectly the poem is an appeal on the poet's own behalf, but the claim is pressed rather by suggestion than immediate request. As the first Hiero had honoured the poets of his age—Pindar, Simonides, Bacchylides—as the heroes of Thessaly, and Troy had found their singer, so the latter Hiero is addressed in a poem which by direct mention or constant reminiscence of phrase calls to mind the lyrics of the fifth century. The title *Χαρίτες*; the use of the word *Χαρίτες* in l. 6, the last announcement of attachment to the *Χαρίτες* in l. 104 are full of memories of Pindar and Bacchylides, *Pind. Pyth. ix. ad init.*:

ἐθέλω χαλκάσπιδα Πυθιονίκαν  
σὺν βαθυζώνοισιν ἀγγέλλων  
Τελεσικράτη Χαρίτεσσι γεγωνεῖν.

Bacchylides, v. 9:

σὺν Χαρίτεσσι βαθυζώνοις ὑφάνας  
ὑμνον ἀπὸ ζαθέας  
νάσου ξένος ὑμετέρων πέμ-  
πει κλευνάν ἐς πόλιν  
χρυσάμπυκος Οὐρανίας κλεινὸς θεράπων.

Bacchyl. xix. (*vid.* on l. 69). The outburst against the wrong use of wealth (Theocr. v. 22-28) echoes Pindar and Bacchylides alike (*vid. ad loc.*), as does the passage 40-58, of which the *motif* is 'carent quia vate sacro.'

1. *H. hymn Apoll.* 189:

Μοῦσαι μὲν θ' ἅμα πᾶσαι ἀμειβόμεναι ὀπλὶ καλῇ  
ὕμνευσίν βα θεῶν δῶρ' ἀμβροτα ἦδ' ἀνθρώπων  
τλημοσύνας.

Hesiod, *Theog.* 43:

αἱ δ' ἀμβροτον ὄσσαν λείσαι  
θεῶν γένος αἰδοίων πρῶτον κλείουσιν ἀοιδῇ.

Matthew Arnold, *Empedocles*:

'First hymn they the Father  
Of all things; and then  
The rest of immortals  
The action of men.'

2. ὕμνεῖν . . . ὕμνεῖν: *vid.* *Intro.* p. 41.

κλέα ἀνδρῶν: *Iliad* ix. 524 τῶν πρόσθεν ἐπενθόμεθα κλέα ἀνδρῶν.

4. 'We are mortals here on earth; let man sing fellow-man.' The careful antithesis of these things is noticeable. Each line falls into two balanced halves: 1-2=3-4; 1 and 2 correspond in alternating order, Διὸς κούρας . . . ὕμνεῖν ἀθανάτους :: ἀοιδοῖς . . . κλέα ἀνδρῶν.

5. τίς γάρ, 'then who of all who dwell beneath the grey dawn.' γάρ is used (in Homeric Greek) to introduce a question with a tone of impatience or surprise, *Iliad* i. 122:

'Ατρεΐδῃ κῦδιστε, φιλοκτεανάτατε πάντων,  
πῶς γάρ τοι δώσουσι γέρας μεγάθυμοι Ἀχαιοί;

Monro, *Hom. Gram.* § 348. 4. Here Theocritus after his introductory quatrain plunges abruptly into his complaint against greed.

6. Χάριτας: Pind. *Isth.* v. 26:

σὺν Χάρσιν δ' ἔμολον Λάμπανος υἱοῖς  
τάνδ' ἐς εὖνομον πόλιν.

πετάσας: *sc.* οἶκον. The accus. and dative both being required in the construction, only the latter is actually introduced, *Isoer.* 31 α συμβούλοις χρῶνται, οἱ μὲν τῶν ἀστῶν τοῖς τολμηροτάτοις οἱ δὲ ἐξ ἀπάντων ἐκλεξάμενοι τοῖς φρονιματώτοις: *cf.* *Odyss.* iv. 597.

9. δ τ(ε): see on xi. 79; *Odyss.* v. 356:

ὦμοι ἐγώ, μή τίς μοι ὑφαίνῃσιν δόλον αὔτε  
ἀθανάτων, ὅτε με σχεδὴς ἀποβῇται ἀνώγει.

Homer uses δ, ὅτε, ὅτι indifferently = 'in that' or 'because,' *Odyss.* viii. 78; xx. 269; v. 340.

11. 'And hide on their chill knees once more their patient head' (Calv.). The poems are personified and represented as begging from house to house, returning empty-handed and blaming their master for their fruitless journey, and sitting dejected, head on hand, till they are sent forth again.

γονάτισσι is an unexampled form. Homer uses γούνεσσι or γούνασι: so δούρεσσι (Hartung ψυχραῖς ἐν κονίῃσι). For the imagery cf. Cebes, *Tabula 9* Λύπη . . . τὴν κεφαλὴν ἐν τοῖς γόνασιν ἔχουσα (Renier).

14. 'Men care not as of old to be praised for noble deeds.' The statement is compressed, but means obviously 'care not for noble deeds nor yet for noble fame.'

ἐπὶ, 'on the ground of,' Isocr. 44 d ἐφ' ἐκάστῃ τιμᾶσθαι τῶν ἔργων.

15. ὑπὸ κερδίων: not quite equivalent to κέρδει, but 'under the influence of gain,' Demosth. p. 107. 71 οὐδὲ προήχθη οὐθ' ὑπὸ κέρδους οὐθ' ὑπὸ φιλοτιμίας. The use is commoner with adjectives (cf. xxiv. 60, note) and verbs that are only virtually passive, Plato, *Laws* 695 b ὑπὸ μέθης μαινεσθαι: Thucyd. ii. 85 ad fin. ὑπ' ἀπλοίας ἐνδιέτριψεν οὐκ ὀλίγον χρόνον.

16. Join ἀργυρον with πόθεν οἴσεται, 'whence he shall win money,' Arist. *Equites* 800 ἐξευρίσκων ὁπόθεν τὸ τριώβολον ἔξει: Theocr. xvii. 10.

18. ἄπωτέρω ἢ γόνυ κνάμα, 'the knee is nearer than the shin,' Plaut. *Tritum.* v. 2. 30 'tunica pallio propius'; Arist. *Eth.* ix. 8. 2 καὶ αἱ παροιμίαι δὲ πᾶσαι ὁμογενωμονοῦσι, οἷον τὸ "μία ψυχὴ" καὶ "κοινὰ τὰ φίλων," καὶ "ισότης φιλότης" καὶ "γόνυ κνήμης ἔγγιον." The equivalent of 'charity begins at home.'

21. ὅς ἐξ ἐμεῦ οἴσεται οὐδέν. The future must bear a modal sense, 'who will have nought from me,' 'who intends to get nothing,' Eurip. *frag.* 33:

γυναῖκα δ' ὅστις παύσεται λέγων κακῶς  
δύστηνος ἄρα καὶ σοφὸς κεκλήσεται.

'He who gets' (or 'shall get') would of course be ὅς ἂν φέρηται: cf. εἰ μαχεῖ with ἰδὼν μάχη.

22 sqq. The true use of wealth. The retort to churlish greed is given courteously in "δαιμόνιοι": 'Blanda est appellatio qua utitur etiam is qui alterum leniter increpat vel amice admonet' (Ast, *Lex. Plat.*); Plato, *Rep.* 344 d ὃ δαιμόνιε Θρασύμαχε, οἷον ἐμβαλὼν λόγον ἐν νῷ ἔχεις ἀπιέναι; With the whole passage following cf. Theocr. xvii. 106 sqq.; Bacchylides, iii. 13 (addressed to Hiero):

οἷδε πυργωθέντα πλοῦτον μὴ μελαμ-  
φαρεῖ κρύπτειν σκότῃ.  
βρῦναι μὲν ἱερὰ βουτύτοις ἑορταῖς,  
βρύουσι φιλοξενίας ἀγναι  
λάμπει δ' ὑπὸ μαρμαρυγαῖς ὁ χρυσοῦς  
ὑψιδαδάλτων τριπόδων σταθέντων.  
πάρουθε ναοῦ.

Pind. *Nem.* i. 44:

οὐκ ἔραμαι πολὺν ἐν μεγάρῳ πλοῦτον κατακρύψαις ἔχειν,  
ἀλλ' ἐόντων εὖ τε παθεῖν καὶ ἀκοῦσαι, φίλοις ἐφαρκέων.



24. ψυχῇ δοῦναι: Horace, *Ode* iv. 7. 19; Simonides 85:

ἀλλὰ σὺ ταῦτα μαθὼν βιότου ποτὶ τέρμα  
ψυχῇ τῶν ἀγαθῶν τλήθῃ χαριζόμενος.

δοῦναι: repeated again in 29 Μουσάων τίειν ὑποφήτας, but this is no tautology, since it is for new emphasis and with a new turn of phrase that the duty of granting somewhat to the arts is insisted on.

27. τραπέζῃ, 'hospitality.' The passage seems suggested by *Odys.* xv. 69:

νεμεσσῶμαι δὲ καὶ ἄλλῃ  
ἀνδρὶ ξεινοδόκῳ, ὅς κ' ἔξοχα μὲν φιλήσιν,  
ἔξοχα δ' ἐχθαίρῃσιν· ἀμείνω δ' αἶσιμα πάντα.  
ἴσον τοι κακὸν ἐστ', ὅς τ' οὐκ ἐθέλοντα νέεσθαι  
ξείνων ἐποτρύνει καὶ ὅς ἐσσύμενον κατερύκει.

Cf. Theognis, 467 *sqq.*

29. ὑποφήτας, 'the interpreters'; cf. xxii. 116. The poet is the servant by whose mouth the Muses speak. So Vergil 'Musae quarum sacra fero': Ap. Rhod. iv. 1379 Μουσάων ὅδε μῦθος· ἐγὼ δ' ὑπακούους ἀεῖδω Πιερίδων: Horace 'Musarum sacerdos.'

30. ἐσθλὸς ἀκούσης, 'may win a noble name'; cf. xxix. 21. ἀκούω being used as for the passive of καλέω.

31. Pind. *Isth.* i. *ad fin.*:

εἰ δέ τις ἔνδον νέμει πλοῦτον κρυφαῖον,  
ἄλλοισι δ' ἐμπύπτων γελᾷ, ψυχ-  
ὰν Αἶδᾳ τελέων οὐ  
φράζεται θόξας ἀνευθεν.

32. ὥσεί τις μακέλα, 'as one whose hands are hardened with the mattock's toil, poor of poor line bewailing hapless poverty'; Shirley (though in very different context):

'Sceptre and crown  
Must tumble down,  
And in the dust be equal made  
With the poor crooked scythe and spade.'

33. ἀχήν: Hesych. ἡχῆνες, πένητες.

ἐκ πατέρων: cf. xvii. 13; xxv. 117; xxiv. 108 ἐκ πατέρων ἀφνειός: the preposition expressing inherited characteristics, 'poor by descent.'

34 *sqq.* Theocritus illustrates his text by the example of the old heroes who but for song would have been lost to memory, but now, doing great deeds and finding a bard, live in the songs of men. Antiochus and Aleuas were kings of Thessaly, contemporaries and patrons of Simonides. The Scopadae were feudal lords of the territory of Crannon in Thessaly; the head of the house, Scopas, son of Creon, was addressed by Simonides in a song of which Plato (*Protag.* 339 b) preserves the famous fragment: ἀνδρα ἀγαθὸν μὲν ἀλαθέως γενέσθαι χαλεπὸν χερσὶ τε καὶ ποσὶ καὶ νόφῃ τετράγωνον ἀνευ ψόγου τετυγμένον.

35. πενέσται, 'serfs.'

ἀρμαλή, 'the portions of food assigned month by month to each dependent'; cf. on xv. 95. The word is used by Hesiod; then revived, as were many obsolete words, by the Alexandrians. Ap. Rhod. i. 393; Leonidas, 95 (Geffck.).

ἐμετρήσαντο, 'had measured to them'; cf. Hesiod, *W. and D.* 349 εὐ μὲν μετρεῖσθαι παρὰ γείτονος εἴ δ' ἀποδοῦναι.

34-39. Note the careful antithetical arrangement of these lines: 34, 35=36, 37=38, 39; πολλοί=πολλοί=μυρία.

38. ἐνδιάσκειν, 'drove afield'; but the word is not elsewhere used transitively; *vid.* Liddell and Scott. [Hence ἐνδι' ἀγέσκον, Graefe; ἐνδι' ἐλασκον, Meineke; most unlikely after ἐλαυνόμενοι in 36. Or if change is necessary we might read ἐνδιοι ἔσχον, cf. l. 95. ἐνδιος and ἐνδιος are both used. ποιμένας for ποίμενες, Voss.]

39. ποιμένες ἔκκριτα: for rhythm cf. xxii. 49.

40. ἀλλ' οὐ σφιν τῶν ἦδος. There is a Homeric ring in the line; *Odyss.* xxiv. 95 αὐτὰρ ἐμοὶ τί τόδ' ἦδος ἐπεὶ πόλεμον τολύπευσσα; cf. *Iliad* xviii. 80; *A. Pal.* v. 291.

41. εὐρεῖαν σχεδίαν: Leonidas, 94 (*A. Pal.* vii. 67):

εἰ καὶ σοὶ μέγα βρίθεται ὀκρυέσσα  
βῆρις ἀποφθιμένων.

Both expressions are chosen in order to call to the mind a picture of a vast throng of spirits embarking (see Geffcken on Leonidas, *loc. cit.*).

42. τὰ πολλὰ καὶ ὄλβια, 'the wealth they had on earth.'  
*A. Pal.* vii. 326:

τόσσ' ἔχω ὅσσ' ἔμαθον καὶ ἐφρόντισα καὶ μετὰ Μουσῶν  
σέμν' ἐδάην· τὰ δὲ πολλὰ καὶ ὄλβια τύφος ἔμαρψεν.

43. ἔκαιντο: see on ii. 124. The sentiment is repeated by Horace, *Od.* iv. 9. 25:

'Vixere fortes ante Agamemnona  
Multi, sed omnes illacrimabiles  
Urgentur ignotique longa  
Nocte carent quia vate sacro.'

Pind. *Nem.* vii. 17; *Ol.* x. 109:

καὶ ὅταν καλὰ ἔρξαις, ἀοιδᾶς ἄτερ,  
Ἀγῆσιδάμ', εἰς Αἴδα σταθμὸν  
ἀνὴρ ἵκηται, κενεὰ πνεύσαις  
ἔπορε μόχθῳ βραχὺ τι τερπνόν·  
τὴν δ' ἄδνεπής τε λύρα  
γλυκύς τ' αὐλὸς ἀναπάσσει χάριν.

44. ὁ Κῆπος: Simonides, 556-468 B.C., the first of the great writers of 'epinikia'; author also of Paeans, Dithyrambs, Hymns, and other forms of Lyric poetry of which fragments remain.

αἰόλα: not 'in varied style,' i.e. different forms of lyrics, but a song of varied mood and rhythm, as Pind. *N.* iv. 24 ποικίλον κιθαρίζον: *A. Pal.* ix. 584 αἰόλον ἐν κιθάρᾳ νόμον ἔκρεκον. Dryden's 'Alexander's Feast' is an αἰόλον μέλος.

46. *δπλοτέρους*, 'posteria.' In Homer = younger; as here, *A. Pal.* iv. 2. 6, where *παλαιότερων* and *δπλοτέρων* are opposed. In *A. Pal.* ii. 362 *δπλότερος κῶμος* = New Comedy.

*ἵπποι*: cf. Pind. *Ol.* i. 18; Bacchyl. v. 37:

ξανθότριχα μὲν  
Φερένικον Ἀλφεὺν παρ' εὐρυδίαν πῶλον ἀελλοδρόμαν  
εἶδε νικασάντα χρυσόπαχυν Ἀῶς.

48. *Λυκίων*. Sarpedon and Glaucus; *Iliad* xv.

49. *Κύκνον*. The story of Cynus was related in the 'Cypria.' See Herod. ii. 116; Proclus, *Chrestom.* 1 *ἔπειτα Ἀχιλλεὺς αὐτοὺς τρέπεται ἀνελὼν Κύκνον τὸν Ποσειδῶνος*: Quint. Smyrn. iv. 153.

*ἀπὸ χροῖας*: see on xiv. 68.

52. *ἔσχατον*: not 'lowest' (as Fritzsche), but furthest; 'at the limit of the world.' Odysseus, in *Odys.* xi, sails beyond the sunset to the world of the dead. Cf. Soph. *O. T.* 177; Hesiod, *Theog.* 621:

ἐνθ' οἷγ' ἄλγε' ἔχοντες ὑπὸ χθονὶ ναιετάοντες  
εἶατ' ἐπ' ἐσχατὴν μεγάλῃς ἐν πείρασι γαίης.

55. *βουσί* . . . *ἀμφ' ἀγελαίαις*: cf. Bacchyl. x. 43 *οἱ δ' ἐπ' ἔργουσιν τε καὶ ἀμφὶ βοῶν ἀγέλαις θυμὸν αἰέουσιν*.

57. *ῥάσαν*: cf. vii. 36.

*σφέας*: as monosyll. *σφέας*. For the sense cf. Spenser, *Ruines of Time*:

'For not to have been dipt in Lethe lake  
Could save the son of Thetis from to die;  
But that blind bard did him immortal make  
With verses dipt in dew of Castalie.'

60. *κύματα μετρεῖν*, 'to count the waves.' Expressions of size and number are constantly confused in Greek; Soph. *Ajax* 130 *μακρὸς πλοῦτος*: Herod. i. 203 *ὅρος πλήθει μέγιστον*: *vid.* Lobeck, *Ajax*, loc. cit.

61. *ῥοσσ' ἄνεμος*, 'which the wind drives shoreward with the grey sea.' It seems better to take *μετὰ* as coupling *γλαυκὰς ἄλως* to *ῥοσσα*, than to join *ἄνεμος μετὰ γλαυκὰς ἄλως*. The whole surface of the sea seems to be driving coastwards; cf. Catullus' 'Sea-picture' (lxiv. 274):

'Post, vento crescente, magis magis increbrescent,  
Purpureaque, procul nantes, a luce refulgent.'

For *μετὰ* cf. Plato, *Rep.* 591 b *δικαιοσύνην μετὰ φρονήσεως κτωμένην*. (Paley translates 'vis venti cum vi maris'; so Hiller.) For the expression cf. Verg. *Georg.* ii. 108.

62. *ῥάσσει νίξιν*. The *ν* is lengthened before a liquid; *xxii.* 121; xi. 45; *Iliad* xii. 459; see Monro, *H. G.* § 371.

*πλίνθον*: 'laterem lavare.' Terence, *Phorm.* i. 4. 9.

63. *παρεπνεῖν*, 'to win to better things': see *Iliad* vi. I have taken this—the reading of three MSS.—as yielding the best sense. The *vulgata lectio* is *παρελθεῖν* = 'to get the better of,' but usually 'to get the better of by craft,' not suitably.

πορέλκειν (Hemsterh.) παρασπᾶν (Briggs) means 'to draw away from the right path.' παραινεῖν, Warton (Bergk, Hiller), does not take an accusative. C. Hartung's παρέρπειν ('subdole accedere') is bad. Cf. generally Theognis, 105:

δειλοὺς εὖ ἔρδοντι ματαιοτάτῃ χάρις ἑστίν,  
ἴσον καὶ σπείρειν πόντον ἄλως πολυῆς.

64. χαίρετω, 'farewell to him'; cf. xxvii. 15; Herond. vi. 31 χαίρετω φίλῃ πολλὰ τοῦσα τοῖῃ. Often in Attic, Eurip. *Medea* 1044 χαίρετω βουλευματα τὰ πρόσθεν.

65. ἔχοι ἡμερος: cf. on ii. 45; Callim. vi. 68 σχέτλιος ὅσσα πάσαιτο τόσαν ἔχεν ἡμερος αὐτῆς: cf. Pind. *Nem.* viii. 64:

χρυσὸν εὐχονται, πεδίον δ' ἕτεροι  
ἀπέραντον· ἐγὼ δ' ἀστοῖς ἀδῶν  
καὶ χθονὶ γυνὴ καλύψαιμ'  
αἰνέων αἰνητά.

67. ἰλοῖμαν. The opt. without ἄν in 1st person expresses not unfrequently *willingness*; *Odys.* vii. 314 οἶκον δέ τ' ἐγὼ καὶ κτήματα δοίην = *dare velim* not *dederim*: *Iliad* xv. 45; Theocr. xxix. 38 κῆπὸν τὰ χρύσεα μάλα . . . βαίην, 'I should like to go': Pind. *Pyth.* iv. 118 (210) οὐχ ἰκοῖμαν, 'I would not go'—'nolim venire' (*Opinio cum voluntatis quadam significatione*, Hermann).

69. ὁδοί: here, literally, 'journeyings.' Others read *δοιδᾶν* with majority of MSS.; ὁδός is then metaphorical. Cf. Bacchyl. 19 *ad init.* πάρεστι μυρία κέλευθος ἀμβροσίῳ μελέων: and after ὁδός: κέλευθος, οἶμος, in Pindar.

71. Here Theocritus passes to the address to Hiero. Yet even in this age there is hope for heroic song. The world has not yet run its course; and great deeds will once more be done: there is the stir of war throughout the land, and a new champion of Hellenic freedom has arisen—Hiero: and my song will find a worthy subject of praise.

μήνας ἄγων: cf. Aratus, 551:

ἐν τοῖς ἥελιος φέρεται δυοκαίδεκα πᾶσαν  
πάντ' ἐνιαυτὸν ἄγων.

Verg. *Georg.* i. 5:

'Vos, o clarissima mundi  
Lumina! labentem caelo quae ducitis annum.'

72. ἵπποι: the horses of the Sun (not a reference to Olympia as Vahlen would have it). Mimnermus, *frag.* 12:

ἥελιος μὲν γὰρ πόρον ἔλλαχεν ἡματα πάντα,  
οὐδέ ποτ' ἀμπαυσίς γίγνεται οὐδεμία  
ἵπποισιν τε καὶ αὐτῷ.

75. Ἰλου: cf. *Iliad* x. 415 θεῖον παρὰ σήματι Ἰλου.

76. Φοίνικες: the Carthaginians; see *Introd. loc. cit.*

77. ἄκρον σφυρνόν: the extreme spur; Musaeus, 45 ὅσσοι ναιετάσκον ἀλιστεφίαν σφυρὰ νήσαν. The phrase is merely a geographical description of the Carthaginian city, and does not

imply that Sicily was not occupied by the invader. Kniper's *Διλύβη* is not needed.

ἐρρίγασιν, 'shudder'; excitement of preparation, rather than fear, seems to be meant. The word can hardly without further designation mean 'horrent armis' (as Rumpel, *Lex. Theocr.*).

78. βαστάζουσι . . . μέσα δοῦρα, 'grip by the middle.' Cf. Aesch. *Eumenid.* 158 ἐτυψεν δίκαν διφρηλάτου μεσολαβεί κέντρῳ, 'gripped by the middle to give the blow force.'—Sidgwick. For μέσος cf. ἔχει μέσος, Arist. The threatening war is graphically described in the image of troops preparing for instant battle.

82. αἱ γὰρ . . . Another Homeric echo; *Πηϊάδ* ii. 371 αἱ γὰρ Ζεῦ τε πάτερ καὶ Ἀθηναίῃ καὶ Ἀπόλλων. With this fine prayer for blessing on the arms of Syracuse, and expulsion of her enemies from the island, cf. Pind. *Pyth.* i. (to Hiero I) 134 :

Ζεῦ τέλειε· . . . σύν τοι τίν κεν ἀγητὴρ ἀνὴρ,  
νίψ τ' ἐπιτελλόμενος δᾶμον γεραί-  
ρων τράποι σύμφωνον ἐφ' ἀσυχίαν.  
λίσσομαι, νεῦσον, Κρονίαν, ἄμερον  
ὄφρα κατ' οἶκον ὁ Φοῖνιξ, ὁ Τυρσανῶν τ' ἀλαατοῖς ἔχῃ ναυ-  
σίστονον ὕβριν ἰδὼν τὰν πρὸ Κύμας·  
οἷα Συρακοσίαν ἀρ-  
χῇ δαμασθέντες πάθον,  
ᾠκυπόρων ἀπὸ ναῶν,  
ὅς σφιν ἐν πόντῳ βάλεθ' ἀλικίαν,  
'Ελλάδ' ἐξέλκων βαρείας  
δουλίας.

83. Ἐφυραίων. Ephyra is the old name of Corinth; of which city Syracuse was a colony: cf. xv. 91.

κούρη: Persephone. ματρί: Demeter; the special divinities of Sicily. Bacchyl. iii. 1 :

ἀριστοκάρπου Σικελίας κρέουσιν  
δάματρα λοστήφανόν τε κούραν ὕμνει.

Cf. Pind. *Ol.* vi. 160 where Ζεὺς Αἰτναῖος is added as a third to the gods of Syracuse.

84. Λυσιμελείας: Thucyd. vii. 53.

86. ἀγγέλλοντας, 'with news of disaster.' For the present cf. Demosth. *Γρουνή*, § 169 ἐσπέρα μὲν γὰρ ἦν ἡκε δ' ἀγγέλλων τις ὥς. . . ἡ Ἐλάτεια κατείληπται. The sense differs from that of the future ('that they may tell'), and conveys an idea of hurried flight and confused telling of the news, without discrimination of time.

87. Cf. Herod. vi. 27 ἀπὸ ἑκατὸν καὶ εἴκοσι εἰς μόνος ἀπέφυγε.

89. *Vid.* *Intro.* p. 6. Theocritus refers not only to the impending war with Syracuse but to the years of struggle under Pyrrhus, when the land was laid waste, and the subsequent return of the Carthaginians.

91. A charming picture of peaceful country sides, the more effective by contrast with the heroic tone of the preceding lines.

92. βληχοῖντο. From a Doric form βληχέομαι; *vid.* Dialect, § 3 (a).

93. σκνιφαῖον: ἀπ. λεγ. from σκίφος, 'twilight.' The adjective is used as in 95, &c.

ἐπισπεύδουσαν: tersely put for 'warn him to hasten.'

95. 'What time the cicada in the thickets, watching the shepherds at their noontide toil, makes its loud music in the boughs.' The summer ploughing is obviously meant; see Hesiod, *Ἔργ.* 460, where Paley points out that there were three seasons for ploughing: (1) late autumn; (2) in spring, after the land had been benefited by the frost (πολεῖν); (3) in summer, for a second crop (νεῶσαι). νεῖος is land thus ploughed three times (*dist. novatía*). Cf. generally Alcaeus, 39:

τὸ γὰρ ἄστρον (dog-star) περιτέλλεται  
ἀ δ' ὥρα χαλέπα, πάντα δὲ δάβαισ' ὑπὸ καύματος  
ἀχει δ' ἐκ πετάλων ἄδία τέττις, πτερύγων ἄπο,  
κακχέει λιγύραν πύκνον δαΐδαν.

96, 97. 'And the spiders spin out their webs on the armour.' Bacchyl. *frag.* 13 (Bergk = 46 Kenyon):

ἐν δὲ σιδαροδέτοις πόρπαξιν αἰθᾶν  
ἀραχνῶν ἱστοὶ πέλονται.

ἀχέ: indicative, because ἀνίκα is here a relative time-adverb (not a conjunction)—see Sonnenschein, *Syntax*—defining further the implied thought 'in the summer time.'

διαστήσαντο, 'weave loosely.' Plato (*Phaedrus* 268 a) calls a loosely woven work ἡτριν διεστηκός. [W. Schulze, *Hermes* xxviii. p. 30, assumes a word δια-στέομαι = to weave, from which this aorist is to be derived, not from δίστημι: διαστική is given = a spider's web, and Hesych. has ἐνδίστρα = κλώσμα. J. A. Hartung as usual emends δίστουργοῖντο: but the usual derivation is not impossible.]

97. ἔτι μὴδ': for μὴκέτι, 'no longer.' Cf. Soph. *O. T.* 24 πόλις γὰρ . . . ἔτ' οὐχ οἶα τε.

99. Hiero's fame is to be carried far east to the Euphrates, and northward into Thrace—far away from his own land. Cf. Propert. ii. 7. 18 'gloria ad hibernos lata Borysthenidas.'

104. See *Introd.* The mention of Orchomenus is led up to by the reminiscences of Pindar, and is introduced to represent the Χάρτες as ἀρχαῖαι θεαί (Holzinger, *Philolog.* li. p. 193). Eteocles, son of Cephisus, king of Orchomenus, was (according to the Scholiast) the first to sacrifice to the Χάρτες as divine.

105. Ὀρχομενὸν Μινύειον: cf. *Odyss.* xi. 284. The feud between Thebes and Orchomenus dated from prehistoric times. In 364 Orchomenus was destroyed by her rival.

106. 'If none call me I will abide here: but if any call, boldly will I go forth with my song'; i.e. if anywhere I can gain recognition I will go there and try my fortune boldly.

108. ὕμνε = Χάρτες. For the conception of Χάρτες here, cf. Theognis, 1138:

ῥῆχο μὲν Πίστις μεγάλη θεός, ῥῆχο δ' ἀνδρῶν  
Σαφροσύνη· Χάρτες τ', ὦ φίλε, γῆν ἔλιπον.

'The Graces are the representatives of a civilizing moral law. Where they are, there are rules, manners, harmony, and that ineffable magic power from which spring the charm and grace of spiritual life.' Buchholz on Theog. *loc. cit.* Pind. *Ol.* xiv. 3:

ὦ λιπαρὰς δαΐδιμοι βασίλειαι  
Χάριτες Ὀρχομενοῦ, παλαιγόνων Μινυῶν ἐπίσκοποι,  
κλῦτ' ἐπεὶ εὐχομαι· σὺν ὕμνῳ γὰρ τὰ τε τερπνὰ καὶ  
τὰ γλυκεία γίγνεται πάντα βροτοῖς·  
εἰ σοφὸς εἰ καλὸς εἰ τις ἀγλαὸς ἀνὴρ.

## XVII.

*Vid.* *Introd.* p. 2 *sqq.* and *Ib.* 27 *sqq.*; date 273-271; place of composition Alexandria.

1. ἐκ Διὸς ἀρχώμεσθα. The same words form the opening line of the *Phaenomena* of Aratus. That poem is probably to be dated 275 B.C., and as it at once became famous the phrase is frequently set down as Aratus' (*A. Pal.* xii. 1 ἐκ Διὸς ἀρχώμεσθα καθὼς εἴρηκεν Ἀρατος); we can hardly refuse to believe that Theocritus intentionally used the other poet's words, although the phrase is little more than a formula; cf. Hesiod, *Theog.* 48 (*Zῆνα*) ἀρχόμεναί θ' ὕμνευσι θεὰ λήγουσί τ' αὐτοῖσι: Theognis 1:

ὦ ἄνα Διητοῦς νιέ, Διὸς τέκος, οὐποτε σείω  
λήσομαι ἀρχόμενος οὐδ' ἀποπαύομενος.  
ἀλλ' αἰεὶ πρῶτον σὲ καὶ ὕστατον ἐν τε μέσοισιν  
δείσσω.

ἐς Δία λήγετε, 'cease with Zeus'; cf. xiii. 15; xiv. 28; but *Pind.* ix. 97 ἐν σοὶ μὲν λήξω σέο δ' ἄρξομαι.

2. αὐδῶμεν, 'sing of' (*Pind.* *Ol.* i. 12).

3, 4. ἐνὶ πρῶτοις, κ.τ.λ.: cf. Theognis (quoted above). Aratus, 14 τῷ μιν δεῖ πρῶτον τε καὶ ὕστατον ἰλάσκειν: Demosth. xxv. 8 τὰ τοιαῦτα θηρία ὅν μέσος καὶ τελευταῖος καὶ πρῶτός ἐστιν οὗτος: Milton, *Paradise Lost*, v. 165 'Him first, Him last, Him midst and without end.'

4. προφερίστατος ἄλλων: cf. Ap. Rhod. i. 180 ποδωκῆστατον ἄλλων: cf. l. 121 μόνος προτέρων: Thucyd. i. 1 πόλεμος ἀξιολογώτατος τῶν προγεγενημένων.

8. ὑμνήσωμ', 'I am fain to sing'; cf. xvi. 67, note.

ὑμνήσωμ'. ὕμνοι: cf. *Introd.* p. 112 *sqq.* The whole of this introductory paragraph 1-12 affords a good example of Theocritean symmetry, the whole dividing into six couplets, each complete in itself, and forming an antithesis with the following.

13 *sqq.* The encomium deals first with Ptolemy Lageides, the father of Ptolemy II, and with the divine rights paid to the house (13-26); then with Berenice, the mother of the king (27-52). On these persons and on their deification see *Introd.* p. 3 *sqq.*

13. ἐκ πατέρων ὅλος μὲν ἦν, 'how great was Ptolemy in virtue of his race in doing mighty deeds.'

ἐκ πατέρων: see note on xvi. 33 (not 'ut a parentibus ordiar' as Wuestemann).

ὅλος ἦν is *exclamatory* ('qualis erat ad opus perficiendum,' Ameis), and the infinitive is *explanatory* as in xxii. 2 φοβερόν πῶς ἐρεθίζειν: cf. *Odyss.* ii. 272 ὅλος κείνος ἦν τελέσαι ἔργον τε ἔπος τε. Beware of confounding this construction with the wholly different consecutive use of ὅλος with infinitive, Xen. *Anab.* ii. 3. 13 οὐ γὰρ ἦν ὥρα οἷα τὸ πείδιον ἄρδειν (ὥρα ταύτη ὥστε ἐν αὐτῇ ἄρδειν), cf. note on xxx. 6. In this latter use the ὅλος must be joined immediately with the infinitive, and the copula, if expressed, must stand *before* the ὅλος. The usages are quite wrongly given in Liddell and Scott, who apparently treat ὅλος as a demonstrative, but Arist. *Vespas* 970 ὁ δ' ἕτερος ὁλός ἐστιν οἰκουρός μόνον = the other is more as a watch-dog is, i.e. ἐστὶν ὅλος οἰκουρός ἐστιν. In Plato, *Phaedr.* 256 a ὁλός ἐστιν μὴ ἂν ἀπαρηθῆναι read ἐστὶν ὅλος μὴ ἂν ἀπαρηθῆναι. Harpocration's note (ὅλος εἰ καὶ ὁλός τε εἴ: τὸ μὲν χωρὶς τοῦ τε σημαίνει τὸ βούλει τὸ δὲ σὺν τῷ τε τὸ δύναται) has no support in fact.

14, 15. Λαγείδας = Ptolemy I (Soter), who was either the son of Lagos and Arsinoe, or son of Philip and Arsinoe, and stepson to Lagos, who afterwards had Arsinoe to wife. We should expect Λαγίδας, but this form is attested by inscriptions, *C. I. G.* 2613.

φρεσὶν ἐγκατάθειτο: Simon. lxxxv. 5 στέρνοισι ἐγκατέθεντο. For the whole passage cf. Callim. i. 87 ἐσπέριος κείνός γε τελεῖ τά κεν ἦρι νόσησιν.

16. πατήρ, sc. θεῶν: 'pater superum iam signat honore,' Verg. *Aen.* vi.

17. δόμος . . . οἶκος: 'hoc nomine totum significat illo partem,' Lobeck (*Ajax* 65); Pind. *N.* i. 112. Teiresias prophesies of Heracles that δεξιόμενον θαλερὰν Ἦβαν (l. 32) ἀκοιτὶν καὶ γάμον δαίσαντα πᾶρ Διὶ Κρονίδᾳ σεμνὸν αἰνήσειν δόμον.

19. αἰολομήτρας: *vid.* Callim. iv. 168 (quoted below, l. 58).

20. Ἡρακλῆος: *vid.* note on 14. Whichever genealogy is adopted the Ptolemies were connected with the house of Macedon, and therefore claimed descent from Heracles.

21. τετυγμένα ἐξ ἀδάμαντος: cf. xv. 123; xxviii. 8.

22. θαλάςσιν ἔχει: sc. Heracles, who

μετ' ἀθανάτοισι θεοῖσι  
τέρπεται ἐν θαλίῃσιν καὶ ἔχει καλλίσφυρον Ἦβαν,

*Odyss.* xi. 603.

23. υἱανῶν . . . υἱανοῖσιν: cf. Tyrtæus, xii. 30 καὶ παίδων παῖδες καὶ γένος ἐξοπίως: Eurip. *H. F.* 7 οἱ Κάδμου πόλιν τεκνοῦσι παίδων παῖσι, by which 'significatur ex una eademque generis propagatione paulatim prolem progeneratam esse' (Klotz). Here the phrase expresses all the line of the house of Heracles, not only Ptolemy and Alexander (the ἀμφὶ of l. 26); Scholiast χαίρων ἐπὶ τοῖς τῶν ἐκγόνων υἱοῖς καὶ ἀπογόνοις ἀπαθανατισθεῖσιν.

24. ἐξέλετο γῆρας: Soph. *O. C.* 607:

μόνοις οὐ γίγνεται  
θεοῖσι γῆρας οὐδὲ καταθεῖν ποτε.



μελέων: cf. *Odys.* vi. 140 ἐκ δέος εἴλετο γυνῶν: Quint. Smyrn. viii. 494 οὐνεκά οἱ στονόεντα θέτις μελεδήματα γυνῶν ἐξέλετο.

25. νέποδες: see Liddell and Scott, s.v.; Eustath. at *Odys.* iv. 404 νέπους κατὰ γλῶσσάν τινα ὁ ἀπόγονος. This is doubtless the meaning in Homer and the Alexandrian writers, the word being connected with ἀνεψιός, 'nepos,' Sansk. 'nápāt' (Vaniček, p. 428). In late writers it is used as = ἰχθύς (Oppian, *passim*), whether from a false derivation or by specialization of the Homeric use.

26. ἀμφω = Ptolemy and Alexander (note the form ἀμφω for ἀμφοῖν). Cf. δύο for δυοῖν.

πρόγονος could hardly be applied to Philip, so we must understand the founder of the Macedonian dynasty, either Ceranos, brother of Pheidon of Argos, or Perdiccas an exile from Argos (Herod. viii. 137). The native Macedonian legend accepted the latter. Through this Perdiccas the Macedonian kings traced their line through the Temenidae of Argos up to Heracles (see Grote, *Hist. of Greece*, vol. iii. p. 432).

27. ἐς ἑσχατον Ἡρακλῆα, 'count back their time to Heracles at last.' This descent was claimed officially by the Ptolemies, C. I. G. 5127 (a document of Ptolemy III Euergetes) βασιλεὺς μέγας Πτολεμαῖος υἱὸς βασιλέως Πτολεμαίου καὶ βασιλίσσης Ἀρσινόης, θεῶν ἀδελφῶν, τῶν βασιλέων Πτολεμαίου καὶ βασιλίσσης Βερενίκης θεῶν Σωτήρων ἀπόγονος τὰ μὲν ἀπὸ πατρὸς Ἡρακλείους τοῦ Διὸς τὰ δὲ ἀπὸ μητρὸς Διονύσου τοῦ Διός.

34. οἷα δὲ . . . Βερενίκα = the wife of Ptolemy Soter, mother of the ruling Ptolemy, who now like Soter was deified (Introd. p. 4).

οἷα δὲ takes up the οἷος μὲν ἦν of 13.

35. θηλυτέραις: substantive here and often in Alexandrian poets. In Homer only adjective, θηλυτέρρῃσι γυναιξίν: *vid.* Index, subject Adjective.

37. ῥαδινάς, 'delicately slender'; Hom. *hymn Demet.* 183 ῥαδινούσι θεᾶς ποσσί.

38, 39. τῷ, 'therefore.' With the whole passage cf. Hesiod, *Scutum* 7 sqq.:

τῆς καὶ ἀπὸ κρήθεν βλεφάρων τ' ἀπὸ κυναέων  
τοῖον ἀηθ' οἷόν τε πολυχρύσου Ἀφροδίτης·  
ἣ δὲ καὶ ὥς κατὰ θυμὸν ἔδν τίεσκεν ἀκοίτην  
ὥς οὕτω τις ἔτισε γυναικῶν θηλυτεράων.

40. ὥδέ κε παισί, 'thus might one entrust, secure in mind, all his house to his children when love is truly given and returned' ('hoc poeta dicit qui ex tali coniugio castae et amantis uxoris liberos suscipiat tuto iis domum totam committere posse utpote veris et genuinis,' Madvig). The words are to be taken as a general reflection, though hinting at Ptolemy Soter. τις is omitted as often; *vid.* Liddell and Scott, *τις sub finem*. ἐπιτρέπειν οἶκον παισί may be taken in two senses:

(1) 'Leave during absence'; cf. *Odys.* ii. 226:

καὶ οἱ ἰὼν ἐν νηυσὶν ἐπέτρεπεν οἶκον ἅπαντα,  
πείθεσθαί τε γέροντι καὶ ἔμπεδα πάντα φυλάσσειν.

Xen. *Hiero.* i. 12 οὐ τὰ οἴκοι κέκτηνται ἐχυρὰ ὥστε ἄλλοις παρακατα-  
θεμένους ἀποδημεῖν.

(2) 'Leave at death'; *Odyss.* vii. 150:

τοῖσιν θεοὶ ὄλβια δοῖεν  
ζώμεναι, καὶ παῖσιν ἐπιτρέψειεν ἕκαστος  
κτῆματ' ἐνὶ μεγάροισι γέρας θ' ὃ τι δῆμος ἔδωκεν.

The Scholiast and many of the editors see a reference to Soter's abdication in favour of his son (285 B.C.). *παῖσιν* is then awkward. It seems better to take *ἐπιτρέπειν* in the second sense (leave at death), and regard the plural *παῖσιν* as referring to the two children of Soter, Ptolemy II and his queen, Arsinoë Philadelphus, son and daughter of Soter and Berenice. It is no objection to this that this marriage did not take place till after Soter's death.

43. ἀσφόργου δὲ γυναικός: again a general sentiment, though some covert reference may be intended. If so it must remain covert. The words have been referred to almost every unfaithful woman known in the years 320-270 (and they were many). No one critic has convinced another as to who is meant. All that is certain is that Arsinoë I cannot be intended. On other claimants see Hiller.

44. ποτεοικότα: Hesiod, *Ἔργ.* 235 τίκτουςιν δὲ γυναῖκες τοικότα τέκνα γονεῦσι: Catullus, lxi. 226.

46. μεμέλητο: a late Epic form used instead of μέμβλητο; cf. xxvi. 36 and note on i. 50. For deification of Berenike see *Introd.* p. 4.

48. παροῖθ' ἐπὶ νῆα καταλθεῖν. This use of παροῖθε = πρὶν does not occur elsewhere (? παρος as in xxii. 189; *Iliad* xi. 573); Quint. Smyrn. has even μεχρὶς ἰκέσθαι, i. 830. Neither of these is given in Liddell and Scott.

49. κυανέαν: Leonidas 94 (*A. Pal.* vii. 67) τοῦτ' Ἀχέροντες ὕδωρ δὲ πλώεις πορθμίδι κυανέη: Verg. *Aen.* vi. 303 'ferruginea . . . cumba.' So Theognis, 709 κυανέας τε πύλας παραμείψεται.

στυνγὸν πορθμῆα: Propert. iii. 18. 24 'Scandenda est torvi publica cumba senis.'

50. ἱᾶς = σῆς. For genit. cf. Callim. iv. 9 Δήλην νῦν οἴμης ἀπο-  
δάσσομαι.

51. ἤδε = Berenike, who receiving her divinity from Aphrodite receives the special cares and powers of that goddess.

52. δοῖσι: cf. *Odyss.* iv. 237; Monro, *Hom. Gram.* § 18.

53 *sqq.* The panegyric turns now to the reigning Ptolemy; his birth in Cos (53-70), the power and extent of his kingdom (76-105), his bounty (106-120), his institution of divine honours to his parents.

53. Ἀργεῖα = Deipyle, daughter of Adrastus, king of Argos, wife of Tydeus. The cruel Diomede is contrasted with the perfect knight Achilles; Achilles in turn is contrasted with Ptolemy, warrior son of warrior father, who is greater and better than either. Such is the simplest explanation of the three adversative clauses, σὺ, ἀλλὰ, σὲ δέ. Others interpret 'as Achilles is above Diomede, so is Ptolemy above X; and X = Antigonos, son of Demetrius (so Droysen); cf. Legrand, *Étude*, p. 60.

## 57. ἀρίζηλος: Callim. Ep. 51:

εὐαίων ἐν πᾶσιν ἀρίζηλος Βερενίκη  
ὥς ἄτερ οὐδ' αὐταὶ ταὶ Χάριτες Χάριτες.

58. Κόως: Ptolemy was born in Cos in 308 (Mahaffy, *Empire of the Ptolemies*, p. 54). This is made occasion for a piece of laboured flattery by Callimachus, iv. 160 (Leto in her wandering):

Ἦγυγιῇν δὴ πειτα Κόων Μερσπηίδα νῆσον  
ἵκετο, Χαλκίωπης ἱερὸν μυχὸν ἠραίνης  
ἀλλά ἐ παιδὸς (the unborn Apollo) ἔρκεεν ἔπος τόδε μὴ σύ  
γε, μήτηρ,  
τῇ με τέκος' οὐ τὴν ἐπιμέφομαι οὐδὲ μεγαίρω  
νῆσον ἔπει λιπαρὴ τε καὶ εὐβοτος, εἴ νύ τις ἄλλη·  
ἀλλά οἱ ἐκ μοιρέων τις ὑφειλόμενος θεὸς ἄλλος  
ἔστι, Σαωτήρων ὕπατον γένος' ὃ ὑπὸ μίτρην (Theocr.  
xvii. 19)

ἴζεται, οὐκ ἀέκουσα Μακηδόني κοιρανέεσθαι,  
ἀμφοτέρῃ μεσόγαια καὶ αἱ πελάγεσσι κάθηται,  
μέχρ' ὅπου περάτῃ τε καὶ ὀππόθεν ὥκειες ἴπποι  
Ἥελιον φορέουσιν' ὃ δ' εἴσεται ἥθεα πατρός.

It is instructive to compare the methods of Callimachus and Theocritus in dealing with the event.

61. Ἀντιγόνas: Schol. k ἡ γὰρ Βερενίκη ἐστὶν ἡ θυγάτηρ Ἀντιγόνης τῆς Κασάνδρου τοῦ Ἀντιπάτρου.

Βεβαρημένα: a form substituted by the later Epic for the old βεβαρῶς.

64 sqq. Κόως δ' ὀλόλυξεν: cf. Callimachus' description of Delos at the birth of Apollo (*h. Delos* 264):

αὐτὴ δὲ (Delos) χρυσέοιο ἀπ' οὐδεὸς εἴλεο παῖδα,  
ἐν δ' ἐβάλευ κόλποισιν, ἔπος δ' ἐφθέγγετο τοῖον·  
ὦ μήτηρ πολύβωμε, πολύπτολι, πολλὰ φέρουσα,  
αὐτὴ ἐγὼ τοιήδε· δυσήρατος ἄλλ' ἀπ' ἐμεῖο  
Δήλιος Ἀπόλλων κεκλήσεται· οὐδέ τις ἄλλη  
γαῖαν τοσσόνδε θεῶν πεφιλήσεται ἄλλω  
... ὥς ἐγὼ Ἀπόλλωνι.

Both the Alexandrian poets extend the metaphorical expression of the island's joy as it appears in (e. g.) Theognis 8:

πᾶσα μὲν ἐπλήσθη Δῆλος ἀπειρεσίῃ  
ὀδμῆς ἀμβροσίης, ἐγέλασσε δὲ γαῖα πελώρῃ  
γῆθησεν δὲ βαθὺς πόντος ἀλὸς πολιῆς.

66. ὀλβιε κοῦρε. The vocative stands by attraction as in xviii. 10. Eurip. *Tröad.* 1221:

σύ τ' ὦ ποτ' οὔσα καλλίνικε μυρίων  
μήτηρ τροπαίων.

Livy, xxii. 50 'Tu quidem Cn. Corneli macte virtute esto,' &c.

68. ἐν δὲ μιᾷ τιμᾷ Τρίοπον καταθεῖο, 'and set apart the hill of Triopon in one and the same united honour, giving equal right

to the Dorian states hard by.' The promontory Triopon or Triopion in Caria was the centre of cults of Demeter, Poseidon, the Nymphs, and especially Apollo, celebrated by the Dorian pentapolis of Lindus, Ialysus, Camirus, Cnidus, and Cos to the exclusion of other Dorian cities (Herod. i. 44; Stein, *ad loc.*). Great respect was paid to this religious union by Ptolemy II.

μᾶ = a single united honour; not 'in one cult' with Cos, since Triopon was not a sovereign city participating in the league, but only a central point of meeting for the league.

69. Δωριέεσσι . . . ἑγγὺς εἶουσιν = the five Dorian cities above mentioned, united in one festival.

70. Ἴσον καὶ Ῥήναιαν. Rhenea is a small rocky island close to Delos, enumerated among the places which acknowledged the divine rule of Apollo (*h. hymn. Apoll.* 44). The point of this line is not very clear; but by the position of Ἴσον at the head of ll. 69 and 70, the two lines are made parallel in expression and thought, as if it were written Ἴσον νέμων γέρας Δωριέεσσι ὡς καὶ Ῥήναιαν ἐφίλασεν Ἀπόλλων (Valck. conjectures *δοσον* unnecessarily for the second Ἴσον, cf. viii. 19). The sense seems therefore to be, 'Exalt Triopon to honour and include the neighbouring Dorians in one celebration, as Apollo exalted Delos and included even Rhenea in equal honour.' [Buecheler, followed by Ziegler, ejects the line; Reitzenstein reads Δᾶλον for Ἴσον: but the explanation above given seems sufficient justification, though the thought is not very happily expressed.]

72. ἐς τρίς: cf. ii. 45. The cry of the eagle is the sign of the approval of Zeus thy well beloved king.

74. ὁ δ' ἔξοχος: cf. *h. hymn.* 30 (ἐς Γῆν):

ὁ δ' ἔλβιος, ὃν κε σὺ θυμῷ

πρόφρων τιμήσης· τῷ δ' ἄφθονα πάντα πάρεστι

βρίθει μὲν σφιν ἄρουρα φερέσβιος . . . .

. . . ἔλβος δὲ πολὺς καὶ πλοῦτος ὀπηδεῖ.

77. μυρία ἄπειροί τε καὶ ἔθνεα. As the conjunctions *τε καὶ* show, this phrase is to be taken as expressing a single notion, 'a thousand lands with their thousand tribes of men.' As *ἄπειροι* is the leading idea the feminine *ὀφελόμεναι* stands rightly in l. 78, uninfluenced by *ἔθνεα μυρία*. Meineke's remark (*Præf.* vii) 'Continentibus non gentes opponendae erant sed insulae,' and his conjecture, *εἰν ἄλλ' νᾶσοι*, are therefore pointless. Cf. *h. hymn. Apoll.* 142 ἄλλοτε δ' ἂν νήσους τε καὶ ἀνέρας ἠλάσκαζες.

78. Διὸς δμβρφ: cf. Aesch. *Agam.* 1391. This is opposed to Νῆλος ἀναβλύζων of l. 80; 'illae terrae laudantur propter fertilitatem pluvia auctam, Aegyptus magis fecundata esse dicitur Nilo exundante' (Ameis).

81. ἔργα δαέντων: a civilized community acquainted with the arts; *h. hymn.* xx (ἐς Ἑφαιστον) 3:

πᾶρος περ

ἀντροῖς ναιετάσκον ἐν οὐρεσιν ἡύτε θῆρες.

νῦν δὲ δι' Ἑφαιστον κλυτοτέχνην ἔργα δαέντες, κ.τ.λ.

82 sqq. The total number is 33333. A number which can be expressed in multiples of 3 or 9 has something sacred about it to a Greek. Cf. xxx. 27; Plato, *Rep.* 587 d.

84. μετὰ δέ σφισιν : cf. i. 39.

85. ἐμβασιλεύει should be kept against the proposed alterations ἀγγορή βασιλεύει, &c., as we want a contrast between Ptolemy's home dominion in which he rules, and his foreign acquisitions. ἐμβασιλεύει here takes the genit. like the simple verb.

86. ἀποτέμνεται does not necessarily imply that the process of absorption is going on in active military operations at the time, though with Συρίας it could have this sense as referring to the Syrian war (Introd.). Tr. 'holds a slice of Phoenicia . . .' Koepp holds that Palestine and Coele-Syria had been Egyptian provinces since the battle of Ipsos, and that Ptolemy II held these lands as inheritance from his father: Libya, Syria, Phoenicia, Cyprus, Lycia, Caria and the Cyclades passed by inheritance to Ptolemy III (Euergetes), who says also of himself that he made expeditions into Asia and ἐκυρίευσεν τῆς τε ἐντὸς Εὐφράτου χώρας πάσης καὶ Κιλικίας καὶ Παμφυλίας καὶ Ἰωνίας καὶ τοῦ Ἑλλησπόντου καὶ Θράκης. This does not however imply a first conquest but only a consolidation of dominion (*vid. C. I. G.* 5127).

87. Αἰθιοπῶν. Ptolemy's control of Aethiopia was rather in the nature of a 'sphere of influence' than that of actual possession. There is no monumental record of Ptolemy higher than Philae, above the first cataract, but this temple was nominally on Nubian territory (Mahaffy). Much objection has been made to the omission of Cyprus in this list, and it has therefore been held that the poem must have been written at the time when the island was in revolt (? date). This would be as bad a blunder on Theocritus' part, as for an Egyptian court poet in 1888 to speak of the Soudan as lost to the Khedive. Cyprus is doubtless included loosely in νάσαις Κυκλάδεσσι.

90. νᾶες ἄρισται. On Ptolemy's fleet see Mahaffy, *Empire of the Ptolemies*, p. 126.

91. θάλασσα . . . αἶα . . . ποταμοί. For this division of the globe into land, sea, and rivers, cf. Hesiod, *Theog.* 108 θεοὶ καὶ γαῖα γέγοντο καὶ ποταμοὶ καὶ πόντος ἀπείριτος : Eurip. *H. F.* 1295 :

φανὴν γὰρ ἦσει χθὼν ἀπεννέπουσά με  
μὴ θιγγάνειν γῆς καὶ θάλασσα μὴ περᾶν  
πηγαί τε ποταμῶν.

Wilam.-Moellend. *ad loc.*

92. ἀνάσσονται Πτολεμαῖοι : not simply 'by Ptolemy,' as if it were ὑπὸ Προλεμαίου. The dative is the 'dativus commodi'; 'Are Ptolemy's dominion.' Cf. *Odys.* iv. 177 (πόλεις) αἱ περι-ναιετάουσιν ἀνάσσονται δ' ἐμοὶ αὐτῶ.

96. ἀφνέον . . . οἶκον : see Mahaffy, p. 130. S. Jerome puts the income of Ptolemy at 14,800 silver talents.

τόσσον : cf. ii. 161; xxiv. 77, 118; where an explanatory clause is similarly introduced. Callim. *Delos*, 216 :

σὺ δ' οὐκ ἄρ' ἐμελλες ἄπυστος  
δὴν ἔμεναι τοίγ σε παρέδραμεν ἀγγελιώτις.

Early writers usually add γάρ: *Iliad* xxi. 288; Solon, iv. 3. This is dropped when γάρ becomes distinctly = 'for.' So even *Odys.* xiv. 326.

99-101. βοᾶν . . . ἐπὶ βουσίν. There is neither formal invasion, nor raid of freebooters. Cf. Bacchyl. xviii. 5:

ἦ τις ἀμετέρας χθονὸς  
δυσμενῆς ὄρι' ἀμφιβάλλει  
στραταγέτας ἀνὴρ;  
ἦ λησταις κακομάχανοι  
ποιμένων ἀέκατι μῆλων  
σεύοντ' ἀγέλας βίᾳ;

ἐπὶ: of the object aimed at; cf. i. 49; xii. 145.

104. ἐπὶ πάγχυ. Another instance of the fondness of later Greek for joining a preposition with an adverb. Cf. Ap. Rhod. iii. 511 ἐπὶ πάγχυ πέποιθεν ἡγορέη (ἐπὶ μάλλον, Herod. i. 94).

106. οὐ μὲν ἀχρεῖός γε, 'Yet his wealth is not piled idle in his rich treasure house like the wealth of toiling ants.' Cf. xvi. 22.

107. αἶ belongs to κέχυται as well as to μογεόντων.

μυρμάκων: cf. Crates (Bergk, xlviil):

χρήματα δ' οὐκ ἐθέλω συνάγειν κλυτά, κανθάρον ὄλβον  
μύρμηκός τ' ἄφενος χρήματα μαίμενος.

108. θεῶν . . . οἰκοί, κ.τ.λ.: with the whole passage compare the parallel lines 16, 22 *sqq.*, and the references there given. Ptolemy's munificence towards the state religion is attested by the monuments. Professor Mahaffy (*loc. cit.* p. 184 *sqq.*) mentions as founded or restored by Ptolemy the temple of Philae (Upper Egypt), a common temple of the Greek gods near Naukratis (West Delta), a temple of Isis near Sebennytos (Central Delta), a temple at Pithom (East Delta).

109. ἀπαρχομένοιο: gen. abs. with subject unexpressed. Cf. Xen. *Anab.* v. 4. 16 οἱ δὲ πολέμοι, προσιόντων, τῶς ἡσύχαζον.

112. κατ' ἀγῶνας: either 'through the contests,' or better, 'for the contests,' as κατὰ θέαν ἦκειν, Thucyd. vi. 31; cf. iii. 6, note. There was a guild of Dionysiac artists settled at Ptolemais (Mahaffy, p. 79). In 275 B.C. was celebrated a great πομπή in which Dionysus and Semele were the recipients of especial honour. Athenaeus, pp. 198 *sqq.*, 118 *sqq.*; cf. xvi., 40 *sqq.*

120. ἀέρι πᾶ κέρυπται. 'But that uncounted wealth which they won by capture of the halls of Priam is buried somewhere in the gloom from whence there is no returning.' ἀέρι πᾶ = 'the gloom of the dead world.' The phrase is freed from ambiguity by the clause ὅθεν πάλιν οὐκέτι νόστος (cf. xii. 19, note). ἀήρ passes from the meaning of air to that of mist (which is only thickened air, for in *nubem cogitur aer*, Verg. *Aen.* v. 20; cf. *Odys.* xi. 15 ἡέρι καὶ νεφέλῃ κεκαλυμμένοι), thence to that of darkness; Ap. Rhod. i. 777 ἀστήρ κυανέοιο δι' ἡέρος . . . καλὸν ἐρευνόμενος: iv. 1285:

ὅταν ἥελιος μέσφ' ἡματι νύκτ' ἐπάγησιν  
οὐρανόθεν τὰ δὲ λαμπρὰ δι' ἡέρος ἄστρα φαίην.

So *hēmeros* = *dark*; Aratus, 349 *hērīē kai anásteros*, and *hērofoūtis* 'Ερινύς is the vengeance that walketh in darkness (*vid.* Buttmann, *Lexilogus*, pp. 37 sqq.). Add a quaint derivation in *Et. Mag.* 437 *hēría tous táφους ... παρὰ τὸν ἄερα ἡγουν τὸν ἐπικείμενον σκότον τοῖς τεθνεώσι.*

*ἄερα* here is therefore = *ζόφον* *hērīēnta* (*Iliad* xv. 191) or *hērēnti* *beréθrō* (Quint. Smyrn. vi. 264). Cf. *A. Pal.* vii. 283 (Leonidas) 'Αἶδα κακὸν ἐπειμένος ἀχλύν: *Ap. Rhod.* ii. 923 *καὶ β' ὁ μὲν αὖτις ἔδυνε μέγαν ζόφον.*

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125. *ἀρωγούς*: with reference to their title; *θεοὶ σωτήρες.*

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*ἐρευθομένων ἐπὶ βωμῶν*: cf. Shirley's 'upon Death's purple altar.'

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131. *ὦδε καὶ ...* The comparison—inevitable though blasphemous—with the marriage of Zeus to Hera is suggested by the relationship of Ptolemy and Arsinoë given in l. 130: this cannot be taken as a proof that this poem was written for the marriage, an idea which is precluded by l. 127.

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*Ἴρις ἀξιφύτου Ζεφύρου χρυσόπτερε νύμφη  
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(See Legrand, p. 96.)

135. *χαῖρε ἀναξ ...* The encomium ends in the manner of the Homeric hymns:

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137. ἐκ Διός. The promise of the opening line is redeemed, and the poem which began with Zeus ends with Zeus.

ἀρετὴν . . . αἰτεῖ, 'wealth thou hast and the praise of men, but goodness comes by prayer to God alone.' The poem touches for the moment a higher strain as do Horace's greater odes ('Dis te minorem quod geris imperas'). That wealth must be accompanied by ἀρετή is a frequent theme in Pindar (*Pyth.* v. 1):

ὁ πλοῦτος εὐρυσθενής,  
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βροτήσιος ἀνὴρ πύτμου παραδόντος αὐτῶν ἀνάγῃ  
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Cf. the close of Callimachus' *Hymn to Zeus*:

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οὐτ' ἀρετῆς ἀτερ ὄλβος ἐπίσταται ἀνδρας ἀέξειν,  
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## XVIII.

This poem is an epithalamium for the marriage of Menelaus and Helen, sung before the bride-chamber by twelve Spartan maidens. Theocritus is said by the Scholiast to have imitated Stesichorus' epithalamium in this idyll. This cannot be proved or disproved, but it is certain that the poem shows marked traces of Sappho's influence (*vid.* notes on ll. 16, 49, 29). From l. 43 *sqq.* G. Kaibel (*Hermes*, xxvii. 249) argues that the object of the poem is aetiological—to explain the origin of a Spartan cult; cf. Helen of the Plane Tree. If there was such a cult it is only known from the poem, but there was a worship of Helen Δενδράτις in Rhodes (Pausan. iii. 19. 10). In the same way Kaibel would explain the ἀρα of line 1; 'I have taken on me to explain this cult; know then that it was in Sparta that . . .' But the manner in which the reference to this cult is introduced makes it impossible to recognize aetiology as the *motif* of the poem; 'the lines 43 *sqq.* appear as a simple episode, not as the kernel of the piece' (Legrand, p. 83 *sqq.*).

The ἀρα must be differently explained. If there is no context unknown to us of the poem it must be taken as marking a very sudden break, 'in medias res' (cf. xxii. 27). This is not probable, and the beginning would not be justified by such a sudden opening as that of xxv or Bret Harte's 'Which I wish to remark . . .' It is more likely that the poem was written under some special conditions which we do not know, to which this ἀρα refers—either as an answer to some friend's work (cf. Nicias' answer to xi), or in answer to some request for a poem on the subject of Helen—or, it might be, merely after reading some Helen legend or poem which impressed Theocritus by its beauty or its strangeness. There is a striking resemblance



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between the opening lines and the fragment that is left of Bacchylides' *Ode xx*

Σπάρτα ποτ' ἐν [  
ξανθῇ Λακεδαίμονι  
τοῖονδε μέλος κ' [  
ὅτ' ἔγετο καλλιπάρῃον  
κύραν θρασυκέρδιος Ἴδας  
Μαρπησσαν ἰο[στέφανον,

and it is not unlikely that had we all the poem we should have the key to this idyll. Date and place of composition are wholly unknown.

1. Ἄρα, 'so it was in Sparta in golden-haired Menelaus' halls.' ξανθότριχι: *Odys.* i. 285 παρὰ ξανθὸν Μενέλαον.

ἐν . . . Σπάρτα. For separation of prep. from case cf. *Pind. Ol.* i. 17 ἀμφὶ θαμὰ τράπεζαν: *Plato, Laws* 797 d ἐν ᾧς ἔπος εἰπεῖν οὐ τοῖς μὲν τοῖς δ' οὐ: *Callim.* i. 10 ἐν δέ σε Παρρασίῃ 'Ρεῖη τέκε.

2. παρθενικαί: substantival, cf. xii. 5: often in Alexandrine poetry.

3. νεογράφω θάλαμον. A new θάλαμος was built for each marriage; see *Xen. Ephes. A.* viii. 2 ἦν δ' αὐτοῖς ὁ θάλαμος οὗτος πεποιημένος κλίνη χρυσῇ στρώμασιν ἑστρωτο πορφυροῖς καὶ ἐπὶ τῇ κλίνῃ βαβυλωνία ἐπεποικίλο σπηνή· παίζοντες ἔρατες οἱ μὲν Ἀφροδίτην θεραπεύοντες (ἦν δὲ καὶ Ἀφροδίτης εἰκὼν) οἱ δὲ ἱπνεύοντες ἀναβάται στρουθοῖς, κ.τ.λ. Buecheler quotes from the *Rhetor. Graec.* ix. 271 θάλαμος δὲ πεποικίλται ἀνθεσι καὶ γραφαῖς παντοίοις.

4. μέγα χρῆμα Λακαινῶν, 'all the flower of Lacedaemon's beauty'; *Xen. Ephes. A.* i. 1 παῖς Ἀβροκόμας μέγα τι χρῆμα κάλλους: *Plut. Anton.* 31 τὴν ἀδελφὴν χρῆμα θαυμαστὸν ὡς λέγεται γυναικός.

5. Τυνδαριδᾶν κατεδέξατο, 'when he woo'd and received to his home (κατα-) from the Tyndaridae that lovely bride, Helen.' Τυνδαριδᾶν = the Dioscurei, brothers of Helen. I have ventured to adopt a new reading for this line—*vid.* *Note Crit.* Assuming κατεδέξατο as the original the variants can be satisfactorily explained: κατελέξατο (D) by A for Δ: κατεκλίνετο (s) as an attempt to explain κατελέξατο (the writer understood it as = κατάλεκτο): κατεγλέγετο (h 11) show γ and λ confused (easy in uncial or minuscule), &c. Juntine has κατεκλάξατο, whence Meineke and recent editors κατεκλάξατο: cf. xv. 77, not a very happy expression *here*. This makes it necessary to take Τυνδαριδᾶν τὰν ἀγαπητὰν as 'caram Tyndaridarum,' i.e. 'eam quae erat de Tyndarei liberis carissima' (Hiller). But Τυνδαριδᾶν always = the Dioscurei without Helen (*vid.* xxii. 216; *Pind. Ol.* iii. 1); and τὰν ἀγαπητὰν Τυνδαριδᾶν is doubtful Greek. We can say δαιμόνιε ἀνδρῶν, but not ὁ δαιμόνιος ἀνδρῶν: and ἀγαπητὰν is not a superlative in sense.

7. δ' ἄρα: resuming after the digression.  
eis ἐν μέλος; cf. *Catull.* lxi. 38:

'Agite in modum  
Dicite, O Hymenaeae Hymen,  
Hymen O Hymenaeae.'

ἐγκροτοῖσαι: of the beat of the foot in the dance.

8. ποσὶ περιπλέκτοισι: the 'woven paces' of the dancers; cf. *Odys.* viii. 264:

πέπληγον δὲ χορὸν θεῖον ποσίν· αὐτὰρ Ὀδυσσεὺς  
μαρμαρυγὰς θηεῖτο ποδῶν, θαύμαζε δὲ θυμῷ.

ὑπὸ . . . θυμεναίῳ (not ὑπίαχε); cf. Callim. ii. 49 ὑπ' ἐρωτι κεκαυμένος: Bacchyl. iii. 17 λάμπει δ' ὑπὸ μαρμαρυγαῖς ὁ χρυσοῦς ἡφιδαιδάλτων τριπόδων. The use of ὑπὸ with dative differs little from the simple dative of cause; cf. *Soph. Trach.* 205.

9 sqq. From here follows the song of the maidens sung in unison by the whole band. It is useless to attempt to cut the song into equal strophes.

πρωϊζέ: vocative by attraction; cf. xvii. 16. The adjective is used for the adverb as in xiv. 2; xvi. 95, &c.

11. ἦ ῥα πολὺν τιν' ἔπιaves, κ.τ.λ., 'hast thou drunk somewhat heavily that thou hast thrown thyself a-bed?'

πολὺν τινα, sc. ὄνον: Herond. vi. 77 γλυκὺν πιεῖν ἐγχεύσα. The addition of τινος to this elliptical use of πολὺς gives great offence to Cobet, but cf. *Lucian*, i. 474 τῷ Μίνῳ μία τις (sc. δίκη) καὶ πρὸς χάριν ἐδικάσθη.

8τ': cf. xii. 16; xvi. 11; xi. 54, notes.

12. εὖδειν μὲν σπνέδοντα, 'if thou didst wish to sleep betimes thou shouldst have slept alone.'

For αὐτόν cf. x. 19; v. 85. καθ' ὥραν: cf. xxi. 40.

14. ἕνας καὶ ἐς αὔριον, 'since to-morrow and to-morrow, and from year to year'; cf. *Hesiod*, *Ἔργ.* 408 εἰς τ' αὐριον εἰς τ' ἐννηφιν: *Lucian*, i. 229 ὦ Ἥλιε μὴ ἐλάσῃς τήμερον μηδ' αὐριον μηδ' ἐς τρίτην ἡμέραν. Observe that ἐς is to be used thus only when the date is still prospective; εἰς τὴν ἐπιούσαν ἰκέται ἤκοντες, *Lucian*, *Tox.* 55, is incorrect for τῇ ἐπιούσῃ.

15. Μενέλαε τὰ νυὸς ἄδε: for νυὸς see xv. 77. The trochaic caesura in the fourth foot of a hexameter is exceedingly rare in Greek, and may generally be excused by the close conjunction of the words forming it or by elision, *Monro*, *Hom. Gram.* § 367, but cf. *Odys.* xvii. 399 μὴ τοῦτο θεὸς τελέσειεν. There is however no true example in the Alexandrian poets. Hence *Meineke* here Μενέλα τὰ δ νυὸς ἄδε.

16. δλβιε γάμβρε: cf. *Sappho*, 99:

δλβιε γάμβρε σοὶ μὲν δὴ γάμος, ὡς ἄραο,  
ἐκτετέλεστ', ἔχῃς δὲ πάρθενον, ἂν ἄραο.

ἀγαθὸς τις ἐπέπταρεν, κ.τ.λ. (sc. ἀνθρώπος). Some man of good omen sneezed upon thee as thou didst go, as went the other heroes unto Sparta, that thou might'st win thy quest.

ὡς ἀνίσταο depends on ἐπέπταρεν not on ἐρχομένῳ. For the good omen cf. vii. 96; *Xen. Anab.* iii. 2. 9, where a sneeze is called οἰωνὸς τοῦ Διὸς τοῦ Σωτήρος: *Arist. Aves* 720 παρμὼν τ' ὀρνίθα καλεῖτε.

ἀγαθός, 'lucky'; cf. *Callim.* v. 124:

γνωσέεται δ' ὀρνίχας δὲ αἰσῖος οἳ τε πέτονται  
ῥιθθα καὶ ποίαν οὐκ ἀγαθαὶ πτέρυνγες.

Cf. Schol. vii. 96 τῶν πταρῶν οἱ μὲν ἀφελοῦσι οἱ δὲ εἰσι βλαβεροί. (Fritzsche-Hiller explain ἁγαθός = a good man, and assume that the sneeze of a saint was more effective than a rogue's.)

17. ἄπερ: sc. ποιοῦσι.

ἐς Σπάρταν. In the usual form of the story Helen was woo'd at Amyclae, not Sparta; but Theocritus here follows another legend, which appears also in Isocr. 215 ο μετὰ γὰρ τὴν Θησέως εἰς Αἶδου κατέβασιν ἐπαλθοῦσας (τῆς Ἑλένης) αὐτὴς εἰς Λακεδαιμόνα καὶ πρὸς τὸ μηστεύεσθαι λαβοῦσας ἡλικίαν ἅπαντες οἱ τότε βασιλεύοντες καὶ δυναστεύοντες (these are Theocritus' ἄλλοι ἀριστίες) τὴν αὐτὴν γνώμην ἔσχον περὶ αὐτῆς . . . ὑπεριδόντες γὰρ τοὺς οἴκοι γάμους ἦλθον ἐκείνην μηστεύσασσας.

18. Κρονίδαν πενθερόν: cf. *Odyss.* iv. 569 οὐνεκ' ἔχεις Ἑλένην καὶ σφεν γαμβρὸς Διὸς ἐσσι.

ἡμιθείς: cf. Isocr. x. 43. Not to be altered to ἡθείας.

πενθερόν: both Greek and Latin affect this roundabout way of stating connexion by marriage, cf. Pind. *Isth.* vi. 37 Πηλεὺς . . . γαμβρὸς θεῶν: Verg. *Georg.* i. 31 'teque sibi generum Tethys emat omnibus undis.'

19. τὸν μίαν, 'the same'; Callim. iv. 75 φεύγε καὶ Ἀννίη τὸν ἓνα δρόμον.

20. οἷα Ἀχαιῶδων γαῖαν πατεῖ, 'whose peer treads not the earth among the maids of Greece'; cf. *Odyss.* xxi. 107 οἷη νῦν οὐκ ἐστὶ γυνὴ κατ' Ἀχαιῶδα γαῖαν: Sappho, 106 οὐ γὰρ ᾗν ἑτέρα πάϊς ὧ γάμβρε τοιαῦτα.

πατεῖ: cf. Soph. *Philoc.* 1060 χαίρε γὰρ Αἰήμων πατῶν: Lycoph. 200 χῶ μὲν πατήσῃ χῶρον αἰάζων Σκυῖθην. αἶαν here is 'the earth' not 'a land' as usually; cf. Quint. Smyrn. ix. 416 ὧν ἐκὰς οὐτὶς ἀνὴρ ἐπινίσσεται αἶαν.

22. αἷς δρόμος οὐτός, κ.τ.λ.: see Eurip. *Androm.* 597 sqq.; Propert. iii. 14:

'Multa tuae Sparte miramur iura palaestrae,  
Sed mage virginei tot bona gymnasii.  
Quod non infames exercet corpore ludos  
Inter luctantes nuda puella viros.'

24. θῆλυς: fem. as in Homeric θῆλυς ἔερος.

25. τὰν οὐδ' ἐν τις ἄμωμος, 'of whom no one is faultless when compared with Helen.' The MSS. reading οὐδ' ἄν presents an impossible ellipse.

26, 27. Ἀῶς ἀντέλλοισα, κ.τ.λ. In this couplet and in 29, 30 we have similes expressive of Helen's beauty. The restoration of the text in the latter place may be considered certain. As there the comparison is threefold and gives an image of Helen's gracefulness, so here we have an expression of her bright beauty, and for the sake of uniformity of style expect three similes and an absence of any introductory particle. I have therefore ejected ἀρε in 28, and introduced what is suggested by the *ductus litterarum* and the form of the verse τό τε. Tr. 'lovely shines forth the face of rising dawn, lovely the face of holy night, and lovely the clear spring when winter ceases from the land. So shines forth golden Helen among us; a glory to the rich field springs up the great harvest, a glory to

the garden is the cypress, a glory to the chariot the horse of Thessaly. So is blushing Helen a glory to Lacedaemon.'

πότνια νύξ has been strangely objected to and more strangely altered. It is not the moon but the clear night of stars, for Helen 'walks in beauty like the night.' πότνια personifies νύξ into a living goddess; cf. ii. 69 and 167; cf. Grenfell's 'Erotic fragment,' col. ii. ἀστρα φίλα καὶ συνερώσα πότνια νύξ μοι. τὸ τε also Kaibel, but with πότν' δῶς for πότνια νύξ: ἡ for ἄτε, Steig. Other 'emendations' proceed chiefly on the assumption that a contrast between the dark night and bright day is intended; πότνια disproves this, and the threefold comparison must be kept.

λευκόν: cf. Callim. vi. 122 λευκὸν ἔαρ λευκὸν δὲ θέρος, καὶ χεῖμα φέροισα.

διέφανε: gnomic aorist. For sense of shines out cf. Pind. *Pyth.* iii. 79 καιομένα δ' αὐτῷ διέφανε πυρά.

30. κυνάρισσος. For the comparison cf. Omar Khayyám's 'the cypress—slender minister of wine'; Catull. lxi. 21 'floridis velut enitens Myrtus Asia ramulis'; Sappho, 104:

τίφ σ', ὦ φίλε γάμβρε, κάλως εἰκάσδω;  
δρπακι βραδίνφ σε κάλιστα' εἰκάσδω.

33. ἄτριον (ἡτριον), 'warp.'

36. εὐρύστερνον denotes Athene as the goddess of battle, not here the goddess of cunning work. Helen is not imagined as singing at her loom as Ahrens supposes, when he conjectures κρόκαν and εὐρεσίεργον for λύραν and εὐρύστερνον.

37. ἐπ' ὄμμασιν ἡμεροί: cf. Eurip. *Bacch.* 456 πόθου πλέως: Pind. *N.* viii. 1 ὦρα πότνια, . . . παρθενίοις παῖδων ἐφίξοισα γλεφάροις: *hom. h. Demet.* 214 ἐπὶ τοι πρέπει ὄμμασιν αἰδῶς καὶ χάρις.

38. οἰκίτις, 'housewife.'

39. ἄμμες δ' ἐς δρόμον, 'we will hie us in the morning to our course, and to the flowers of the field.' φύλλα, as in xi 26, of flowers. The passage seems to be imitated by Coluthus, who says of Helen (340) οἶδε κελεύθους ἐς ῥόδον ἐς λειμῶνα.

43 *sqq.* *Vid.* Introductory note, πρᾶται, referring to the establishment of this cult of Helen—if such existed. The plane tree was a marked feature of Sparta (Pausan. iii. 14. 8).

46. σταξέυμε = στάφομεν (στάξω).

48. γράμματα δ' ἐν φλοιῷ, 'and letters shall be written on the bark, for the passer-by to read, in Dorian wise: honour me: I am Helen's tree.'

ἀννέμῃ (ἀννέμω) in rarer sense of 'reading' = ἀναγιγνώσκω. Δωριστί: cf. xiii. 56; xiv. 46. The argument for regarding ll. 44 *sqq.* as referring to the establishment of a cult is considerably strengthened by this line. Δωριστί cannot be taken here as = in Doric. It was by no means a peculiar Dorian custom to cut a name on a tree trunk; but these tree worships seem to have been especially Dorian. γράμματα then = not only the name 'Helen,' but the dedication of the tree, and in-junction to worship. Hiller takes Δωριστί = in Doric brevity! This is surely absurd, and should at least be Σπαρτιατί. Ameis 'Doriensium more,' i. q. pie, sancte. Why?

49. χαίροις: cf. Sappho, 103 χαίρουσα νύμφα, χαίρετω δ' ὁ γάμμος: *ib.* 105 χαίρε νύμφα χαίρε τίμει γάμβρε πόλλα.

50-52. Δατὸ . . . Δατὸ κουροτρόφος. The repetition of the name in each case in these three lines, adds a solemnity and dignity to the prayer. In l. 51, θεά, 'that great goddess'; cf. Aesch. *Eumenid.* 224 δικὰς δὲ Παλλὰς τῶνδ' ἐποπτεύσει θεά. The repetition can easily be paralleled, e. g. Verg. *Aen.* viii. 71: Macaulay's 'O Tiber, Father Tiber.'

53. ὦς . . . ἐνθῇ: the subject is ὄλβον.

'From princely sire to princely son  
For ever to descend.'—Calverley.

56. ἐς ὄρθρον: see on l. 14.

πρῶτος αἰοιδός, 'the first cockcrow.'

57. εὐτραχῆα: of a bird; is now paralleled by Bacchyl. v. 28:

λεπτότραχα σὺν Ζεφύρου πνοαῖσιν  
ἔθειραν ἀρίγνωτος μετ' ἀνθρώποις ἰδεῖν:

of an eagle.

58. Catull. lxii. 5 'Hymen O Hymenaeae, Hymen ades O Hymenaeae.'

## XIX.

See Introd. § 3, esp. p. 54. The piece is not by Theocritus; probably by Bion (Bion, xix, Hermann: *Incert.* iv, Ahrens). The idea is reproduced in Anacreont. 33 (Bergk); Nicet. Eugen. iv. 313.

2. συλεύμενον. From an -έω form, collateral with συλάω. The middle only here.

3. δάκτυλα: *vid.* Liddell and Scott.

5, 6. τυτθόν . . . ἀλικά τραύματα: cf. iv. 55.

7. μάτηρ: *sc.* Aphrodite.

8. ἐφύε, 'wert born,' so 'art'; cf. ἐγεντο, l. 88. The hiatus καὶ ἀλικά is excused by the slight pause before the exclamatory ἀλικά, and by its position at the bucolic caesura. Cf. ii. 154, &c. For the sense cf. Anacreont. xxxiii. 13:

ἀ δ' εἶπεν εἰ τὸ κέντρον  
ποναί τὸ τᾶς μελίττας  
πόσον δοκεῖς πονοῦσιν  
Ἔρωι ὅσους σὺ βάλλεις;

Moschus, ii. (Ἔρωι δραπετής) 18:

τόξον ἔχει μάλα βαυδὺν ὑπὲρ τόξω δὲ βέλεμον.  
τύτθον μὲν τὸ βέλεμον, ἐς αἰθέρα δ' ἀχρι φορεῖται.

## XX.

On the authorship of this poem see Introduction, § 3: Hiller, *Beiträge*, pp. 70-73.

1. It is not clear to whom the speaker addresses himself. If it is to the ποιμένες of l. 19 the long delay in showing the situation is most inartistic. If it is γῆ τε κοῦραν, the apostrophe of the ποιμένες is ridiculous. Contrast this awkwardness with any of the genuine Theocritean pieces.

4. θλίβαν, 'to press'; θλίβειν δάκτυλα, Musaeus, 114.

6. οἷα βλέπειαι. Theocritus has δ before βλ only elsewhere in xvii. 136. In later Greek more often; Anacreont. xv. 18 τὸ δὲ βλέμμα: *A. Pal.* xii. 199 (Strato) ἀλλὰ πάρωρα βλέπω (Plato, *Ep.* 14 ὡς πολλοῖς ὄμμασιν εἰς σε βλέπω). The form of verse in three detached divisions occurs in Theocritus only in viii. 41; often in late writers, *vid.* Meineke.

δπποῖα: wrongly used for οἷα (exclamation).

7. αἰκάλλαι, 'wheedle.'

8. ἀδέα: ἡδύς is here treated as of two terminations, as in *Odyss.* xii. 369 ἡδὺς δύτημή: and makes accus. in -ea instead of -υν, as εὐρέα πόντον, *Iliad* vi. 291. So *Epit. Bion.* 83 ἀδέα πόρτιν. (Theocritus has nom. ἀδέα, accus. ἀδείαν.)

11. τρὶς εἰς ἑόν: imitated from Theocr. vi. 39. The spitting averted evil.

13. μυχθίζουσα: cf. *A. Pal.* v. 178 (Meleager) τί μάταια γελᾷς καὶ σιμὰ σεσηρῶς μυχθίζεις;

λεξά βλέπουσα, 'looking askance'; Anacreon *fr.* 75:

Πῶλε ὀρθήν τί δὴ με λοξὸν ὄμμασιν βλέπουσα  
νηλεῶς φεύγεις;

14. σεσαρὸς . . . ἐγέλαξεν (ἐγέλασσε would be the correct form; and so Ahrens restores), 'laughed in derision and disdain.' σεσηρὸς is here used in its usual sense—smiling scornfully; see note on vii. 19. It is cognate accus., cf. Babrius, l. 14 σεσηρὸς αἰκάλλουσα σοβαρόν: *A. Pal.* vi. 1 ἡ σοβαρόν γελάσασα καθ' Ἑλλάδος . . . Δαῖς.

16. ὡς βόδον ἔρω: cf. Callim. v. 27:

τὸ δ' ἔρευθος ἀνέδραμεν, πρόμον οἶαν  
ἢ βόδον ἢ σίδας κόκκος ἔχει χροῖαν.

17. ὑποκάρδιον ὄργάν: from Theocr. xi. 15.

19. τὸ κρήγυνον, 'the truth.' The word is used in this sense by Archias, *A. Pal.* 57 Νήπι' ἔρω πορθεῖς με τὸ κρήγυνον: and by Leonidas, *A. Pal.* vii. 648 ἦδαι Ἀριστοκράτης τὸ κρήγυνον. It is usually used of persons 'true,' 'honest'; Theocr. *Ep.* xix; Herond. vi. 39 γυναῖκός ἐστι κρηγύνης φέρειν πάντα.

20. ἄλλον, 'different'; Lucian, i. 208 (Ganymede to Zeus) πῶς οὖν τὰ πτερά σοι ἐκείνα ἐξεργήκε σὺ δὲ ἄλλος ἤδη ἀναπέφνης;



21-31. The whole passage is imitated from Theocritean lines; vi. 34; xi. 19, 31, 38, 76.

21, 22. ὑπήνη must here = 'lip' or 'chin,' not the moustache; cf. *A. Pal.* ii. 136 *ἱούλον κύκλον ὑπήνης*. Nor do the difficulties of the lines stop with this. As κάλλος is subject to ἐπύκαζεν, ἐπάνθεεν ἄδύ τι κάλλος must be taken of a growth of hair; not of complexion, as would naturally be the case (τὸ ἐρύθημα ἐπανθεῖ, Lucian, *Imag.* 7); and though ἀνθέω and ἄνθος are used of hair it involves a violation of language to use ἐπανθεῖν so without further definition. The expression is therefore only partly justified by such phrases as τοὺς ἱούλον ἀνθεύοντας (Herond. i. 52):

πῶγων εὐρὺς ἐπέπτατο κάλλος ὑφαίνων  
στήθεϊ γυμνωθέντι καὶ ἱμερόεντι προσώπῳ (*A. Pal.* ii. 328);

πρὶν . . . ὑπὸ κροτάφοισιν ἱούλους  
ἀνθῆσαι πυκάσαι τε γένυς εὐανθεῖ λάχνη (*Odys.* xi. 319).

Graefe conjectured ἄδύς ἱούλος, but this is palaeographically most improbable. Nor is the transposition of 22 and 23 (Graefe and Meineke) of service since χαίται οἷα σέλινα can only be used of thick clustering curls on the brow.

26, 27. γλυκερώτερον should be kept in both places. The writer tries to imitate the Theocritean repetition of leading words (Intro. § 2). Valckenaer's ἀπαλώτερον is hardly justified by Longus' χεῖλη μὲν βόδων ἀπαλωτέρα καὶ στόμα κηρίων γλυκύτερον (whence Nicet. Eugen. vi. 356 χεῖλος μὲν αὐχεῖς ἀπαλώτερον βόδου, κ. τ. λ.). Nonnus seems to imitate the present passage; *Dionys.* xlvii. 105:

ἐκ στομάτων δὲ  
ἡδυμανῆς ἀλάλαζε χεῖαν ἀγραυλὸν δοιδῆν.

29. δῶνακι = δόνακι, formed on analogy of οὔνομα, δοῦρατα, Δουλίχιον. First in Leonidas, 81 (see Geffcken, *ad loc.*).

31. τὰ δ' ἄστυκά. The neuter plural is used contemptuously; 'those town girls.'

33. I have left the text as printed by Ziegler. Tr. 'And does not know that the fair Dionysus tended cattle in the glades.' But there is no legend of Dionysus as a herdsman; the only fable which could be used to justify this line is one preserved by Plutarch (*Sympos.* iv. 5. 3), that Adonis was none other than Dionysus; τὸν δὲ Ἀδωνιν οὐχ ἕτερον ἀλλὰ Διόνυσον εἶναι νομίζουσι καὶ πολλὰ τῶν τελουμένων ἐκατέρῳ περὶ τὰς ἑορτὰς βεβαιοῦσι τὸν λόγον. Another account, says Plutarch, made Adonis loved by Dionysus: ὡς θεῖον Ἀδωνιν δρειφοίτης Διόνυσος ἤρπασεν (Phanocles). It is just possible, therefore, that the writer of this poem identified the two persons, or expanded the latter legend. But the text is very uncertain, and the head of the line was apparently lost. Possibly we should read ἀκούει. οὐκ ἄλλος Διόνυσος . . . ἐλαύνω; 'do I not . . . a second Dionysus (in beauty)?'

36. From Bion, *Epit. Adon.* 68 *μηκέτ' ἐνὶ δρυμοῖσι τὸν ἀνέρα μύρεο Κύπρι.* With the whole passage cf. Longus, iv. 17. 6 *εἰ δὲ νεμόντος ἡράσθην θεοὺς ἐμμησάμην' βουκόλος ἦν Ἀγχίσις καὶ ἔσχευεν αὐτὸν Ἀφροδίτῃ αἶγας ἐνεμε Βράγχος καὶ Ἀπόλλων αὐτὸν ἐφίλησε· ποιμὴν ἦν Γανυμήδης καὶ αὐτὸν Ζεὺς ἤρπασε.* Cf. Theocr. iii. 40 sqq.

39. *Λάθριον . . . ἤλθε*, 'stole secretly through the grove.' The reading *Λάτμιον* (Juntine) should be unhesitatingly rejected. The reading in the text, *εἰς ἕνα*, is only conjectural. To explain it understand not *τόπον* but *ὑπνον*, easily supplied from *κάθευδε* (cf. Lucian, i. 293 *ὡς βαθὺν ἐκοιμήθη*). *εἰς* with numerals as l. 25, &c. *παιδί* is dative of association, or of advantage. Tr. 'Slept one sleep with the lad.' (Paley conjectures *εἰν ἐνί*: cf. *A. Pal.* v. 293 *εἰν ἐνὶ θητεύσει Παλλάδι καὶ Παφίῳ*: near to MSS. would be *ἀδέα* often written *ἀδέα* in MSS.)

41. *δρως ἐπλάγχθη*: according to one form of the legend, Zeus himself in the form of an eagle snatched away Ganymede. Lucian, i. 208; Nonnus, xv. 280:

*καὶ Διὸς οἰνοχόος πέλε βουκόλος, δν διὰ κάλλος  
φειδομένους δνύχεσσαν ἐκούφισεν ὑψιπετὴς Ζεὺς.*

44. The sense is, 'Have no more amours in country or in town, Cyprus; Eunica has laid down a new law for gods and men' (Zettell).

## XXI (Incert. III, Ahrens).

On the authorship of this idyll see Introd. § 3, pp. 54, 55. The scheme of the poem is as follows:—After the prefatory lines to Diophantus the writer passes to narrative. Two fishermen lie asleep in their cabin by the sea, with the poor implements of their craft about them. Waking before the night is half done one tells his fellow how he had dreamed that he had caught a wondrous golden fish, and sworn that he would desert his calling and live on land on the gold he had won. The oath he swore in his sleep troubles him. Is it binding? His companion bids him pay no thought to his dream, or likely enough he will starve while he neglects more solid fish.

2. *αὐτά*, 'alone.' For sentiment cf. Arist. *Plutus* 533:

*Πενία.* *ἐγὼ γὰρ*  
*τὸν χειροτέχνην ὥσπερ δέσποιν' ἐπαναγκάζουσα κάθημαι  
διὰ τὴν χρεῖαν καὶ τὴν πενίαν ζητεῖν ὁπόθεν βίον ἔξει.*

4. *ἐπιμύσσησι*. The *ι* is lengthened as in Epic; cf. xxii. 19; *διέμοιράτο*, *Odyss.* xiv. 434; *μονόλυκος*, Aratus, 1124, &c.

5. *ἐφιστάμεναι*, 'haunting,' properly 'standing over the bed';

so Aesch. *Agam.* 14 φόβος γὰρ ἀνθ' ὕπνου παραστατεῖ. Cf. *Odys.* xix. 515:

αὐτὰρ ἐπὴν νύξ ἔλθῃ, ἔλθσιν τε κοῖτος ἅπαντας,  
κείμεαι ἐνὶ λέκτρῳ, πυκναὶ δέ μοι ἄμφ' ἄδινόν κῆρ  
δέξιαί μελεδῶνες ὀδυρομένην ἐρέθουσιν.

6. ὥμως, 'although poverty and care snatch away sleep.' ὥμως Steph. and most editors unnecessarily.

ἰχθύος: the singular is to be taken collectively; cf. xiv. 17, note, and *Intro.* p. 55.

7. βρύον, 'seaweed.' πλεκταῖς, 'woven of reeds and wattles'; cf. *καλύβη σχοινί-τιδι*, *A. Pal.* vii. 295 (Leonidas).

στρωσάμενοι, 'making them a bed' (middle).

8. κεκλιμένοι τοίχῳ, 'leaning against the wall of grass.' For the dative cf. *Odys.* xvii. 339:

ἴξε δ' ἐπὶ μελίνου οὐδοῦ ἔντοσθε θυράων,  
κλινάμενος σταθμῷ κυπαρισσίνῳ.

Hermann's *πρός* for *τῷ* is not wanted.

9. ἀλλήματα, 'implements'; a new meaning for the word.

10. φυκιδέοντα δέλητα, 'baits of seaweeds.' On *φυκιδέοντα* see *Intro.* p. 55. δέλητα: a contracted plural from δέλεαρ. Seaweed is mentioned as a bait by Oppian, *Pisc.* iii. 414:

σάλπαι δ' ἱκαλίοις μὲν ἀεὶ φύκεσσι μάλιστα  
τέρπονται, κείνῃ δὲ καὶ ἀγρώσσονται ἔδοδῃ. . .

*Pb.* 421:

τῆμος ἐπεντύει κύρτου δόλον· ἐν δέ οἱ εἶσας  
φύκεσιν εἰλομένους λαὰς βάλεν, ἀμφὶ δὲ ποίας  
εἰναλίας στομίοισιν ἐδήσατο τῇσι γάνυνται  
σάλπαι τ' ἡδ' ὅσοι βοτανηφάγοι ἰχθύες ἄλλοι.

11. ὀρμιαί, 'lines of horsehair,' Oppian, *Hal.* iii. 75:

δονάκεσσιν ἀναψάμενοι δολιχοῖσιν  
ὀρμὴν ἵππειον ἐϋπλοκόν.

κύρτοι, 'lobster pots,' Oppian, iii. 341:

κύρτον δὲ πλέξαιο περὶδρομον ὅττι μάλιστα  
τεύχων ἢ σπάρτοισιν Ἰβηρίσιν ἢ ἐλύγοισι  
ράβδους ἀμφιβαλὼν· λευρὴ δὲ οἱ εἴσοδος ἔστω  
γαστήρ τ' εὐρυχανής.

With the whole list cf. the Epigram of Leonidas, *A. Pal.* vi. 4.

ἐκ σχοίνων, 'made of cord'; cf. xv. 123.

12. γέρων . . . λέμβος, 'an old boat.' For *γέρων* cf. Soph. *O. C.* 1259 *γέρων γέροντι συγκατάφηκεν πίνος*: Eurip. *H. F.* 26 *γέρων λόγος*.

14. ὁ πᾶς πόρος, 'all their revenue'; cf. Ovid, *Met.* iii. 588 'Ars illi sua census erat'; Plaut. *Rudens* 294 'Hisce hami atque haec harundines sunt nobis quaestu et cultu.'

15, 16. The MSS. reading of these two lines is:

οὐδεὶς δ' οὐ κύθραν (χύθραν 11) εἶχ', οὐ λῖνα· (λίνα 11 M sec. man.)  
πάντα περισσά. (φ must have had λῖνα)  
πάντ' ἐδόκει τήνους ἄγρα πενία ἢ σφᾶς ἐτέρη.

In 15 the Juntine has *οὐ χύτραν οὐ κύνα* ('none had dish or dog,' nonsense); in 16 it has *σφιν ἐταίρη* (conj.). The confusion of *ἐτέρη* and *ἐταίρη* occurs elsewhere (e.g. Theocr. xxii. 120; Xen. *Anab.* iv. 3. 30). Briggs emended 15 to *οὐδὲς δ' οὐχὶ θύραν εἶχ' οὐ κύνα*: Buecheler to *οὐ κλειδ' οὐχὶ θύραν εἶχ' οὐ κύνα*, and connected it with the preceding so that *πλοῦτος* should be subject; but line 14 is obviously complete in itself and *κύνα* is doubtful; *οὐ κλειδ'* is too far from MSS. In 16 *δ γὰρ πενία σφας ἐτήρει* is an emendation of Ameis and Ahrens. Better *ἐτειρε* (Wordsworth), *δ γάρ* (Reiske); cf. *A. Pal.* ix. 654. The reading which I have adopted in 15 seems palaeographically more probable than the above mentioned, and comes easily from the uncial **OYICYΘPAN**: transpose the Θ. **OYΘICYPAN**: this from **OYICYPAN**. Tr. 'Neither had blanket nor linen; all, all seemed extravagance to them; for poverty pressed hard upon them.' For *σισύρα* cf. Arist. *Clouds* 10: for *λίνα*, *Odys.* xiii. 73 'Ὀδυσσῆϊ στόρεσαν ῥήγος τε λίνον τε. οὐδεὶς should of course be *οὐδέτερος*, but the Alexandrian writers are notoriously careless in their use of pronouns; *vid.* Theocr. vi. 46, note.

17. *οὐδεὶς δ' ἐν μέσσω*, 'there was no neighbour at hand.' An unusual sense of *ἐν μέσσω*, but cf. Theocr. xv. 27; Callim. *Erig.* 31:

τὰ γὰρ φεύγοντα δῶκειν  
οἶδε· τὰ δ' ἐν μέσσω κείμενα παρτέταται.

Herond. vi. 81 *ἦλθεν γὰρ ἡ Βιτάτος ἐν μέσσω δούλη*.

18. *θλιβομένην πενία*, 'oppressed by poverty.'  
*τρυφερόν*: lit. 'delicately'; here of the sea lapping lazily on the beach.

19. *κούπω τὸν μέσατον*: cf. vii. 10.

20. *τοὺς δ' ἄλιαις*: parataxis instead of a time clause. The conjunction is generally *καὶ* not *δέ*.

*φίλος πόνος*: Homeric; an utterly un-Theocritean use.

21. *ὑπνον ἀπωσάμενοι*: cf. *A. Pal.* vii. 726 (quoted *Introd.* p. 55). So with other abstract nouns *γῆρας ἀπωσαμένη*, *hom. h. Demet.* 276; *δέος*, Quint. Smyrn. ix. 96; *φθόνον ἀμφοτέραισιν χερσὶν ἀπωσάμενοι*, Bacchyl. v. 189.

*φρεσὶν ἤρεθον αὐδάν*: a curiously far-fetched phrase; 'provoked speech by their thought.' For *φρεσὶ* Meineke compares *Iliad* xvii. 260 *τίς κεν ἦσι φρεσὶν οὐνοματ' εἴποι*; cf. also *Odys.* xv. 445 *ἔχετ' ἐν φρεσὶ μῦθον*: Pseudo-Phocyl. 20 *λόγον ἐν φρεσὶν ἴσχειν*.

25. *μὴ λαθόμεν*; κ.τ.λ., 'have I forgotten what was the thing?' He refers to his dream, which for the moment is blurred in his memory.

*χρόνον δ' αἱ νύκτες*: impatiently; 'the watches of the night are slow.' *νύκτες* in plural as Arist. *Clouds* 1 *ὦ Ζεῦ βασιλεῦ τὸ χρῆμα τῶν νυκτῶν ὅσον*. (τί τὸ χρῆμα χρόνου ται νύκτες here Martini and Wilamowitz-Moellendorf, but we require an exclamation not a question.)

26. *Ἀσφαλίων*: the name occurs *Odys.* iv. 216.

27. *παρέβα τὸν ἰὸν δρόμον*. The season has not wilfully gone out of its course, Lucian, i. 229 (*Deor. Dial.* 10), *Helios loq.* ἀλλὰ μὴ παραβαίνειν τι ἰδοῦσα ἐν τῷ δρόμῳ καὶ ἔξω ἐλάσαι τὸν ὄρον,

κατὰ μοι ἄχθεται Ζεὺς καὶ τὴν νύκτα τριπλασίαν τῆς ἡμέρας ποιῆσαι διέγνωκεν;

32. *δε γὰρ ἐν εἰκάξῃ*, 'for whosoever guesses in his mind, he is the best interpreter of dreams who has his mind for teacher'; 'qui ingenio non arte divinat, is optimus est coniector' (Paley); Eurip. *fr.* 63 *μάντις δ' ἀριστος ὅστις εἰκάξει καλῶς*.

34. *ἔλλως καὶ σχολά*, 'besides we have time to spare.' Bion, iii. (Hermann) 8 imitates the line *λαλέειν γὰρ ἐπέτραπεν δ σχολὰ ἄμμιν*.

35. *μηδὲ καθεύδων*: *μηδέ* because the clause is conditional; 'if he lies by the sea and does not sleep.'

36. *ἀλλ' ὄνος*, κ.τ.λ., 'but like an ass in a thorn bush, or the lamp in the town-hall: for they say that these are ever sleepless.' We have here two proverbial expressions, whether current or invented. Ahrens' conjecture is also possibly *ἄδων* (? *ἄδόνες*) *ἐν δρυμῷ* (*ἄδων* = *ἀηδών*), referring to the proverb *οὐδ' ὅσσον ἀηδόνες ὑπνώσσουσι*: cf. Longus, iv. 40 *ἀγρυπνοῦντες ὅσον οὐδὲ γλαῦκες*, and Chaucer's 'smale foules . . . that slepen alle night with open eye.' *ὦ* is omitted as in Theoc. xiii. 24; xiv. 51, &c.

37, 38. The restoration of the lines is almost hopeless, but *λέγει μανύεν* seems certain and should not be altered. All proposed emendations are violent and unconvincing, e. g. Haupt. *ὅψιν τὰν ἰδερ εἶγε θέλεις μανύεν*: Ahrens *θέλε δὴ ποτε . . . πα τοι ζοικε λέγειν, μανύεν*: Kaibel *τὰν ἰδερ ἐσθλὰ δ' ἐγὼ μανύσαι*. Best perhaps Ahlwardt *τὰν τύ σεμ γ' ἔλεγες μανύεν*. The MSS. *ἔσσεο δέ* is obviously a corruption by dittography. I trust in my conjecture to have got somewhat nearer to the letters of the MSS. than has been done in previous attempts. Tr. 'Tell me some day (*ποτέ*) your vision of the night, since what one knows he promises to reveal to his companion.'

*τις* is used to refer to the speaker; cf. Soph. *Antig.* 745.

*λέγει*, 'promises'; *vid.* note on ii. 154.

*μανύεν*: Doric infin. for *μανύειν*.

39. *δελινόν*, 'in the evening'; cf. xiii. 69, note.

40. *ἐν ὥρᾳ*, 'early,' Arist. *Eccl.* 395 *τοσούτον χρῆμ' ὄχλου οὕτως ἐν ὥρᾳ ξυνελέγη*.

43. *πλάνον*, 'deceptive'; cf. Ovid, *Met.* iii. 586:

'Pauper et ipse fuit; linoque solebat et hamis  
Decipere et calamo salientes ducere pisces.'

44. *τῶν τραφερῶν ὠρέξατο*, 'reached after the food.' *τραφερός* is used in Homer always of dry land (*τραφερῆ*) as opposed to sea (*ὕγρη*), and this use is retained by the Alexandrian writers. The word is however used by Aratus as meaning 'fattening' (*τρέφω*), *ἐκ νομοῦ ἐρχόμενα τραφεροῦ ἐπὶ ὄψιον αὐλιν*. Here then as substantive 'the fattening thing,' i. e. 'food.' Others interpret 'one of the fat ones,' as if it were used in the place of *εὐτρεφής*, but this leaves *ὠρέξατο* awkwardly without an object.

45. *ἄρκτον μαντεύεται*, 'scents his bear and I my fish.' *μαντεύεται* is of course used in a greatly strained sense.

*ἰχθύα*: for *ἰχθύν*, a novel form. So *δίζυα*, Quint. Smyrn. ii. 88; *ἰζύα*, *Id.* xi. 201; *ὀφρύα*, Oppian, *Cyn.* iv. 405. None of these accusatives occur in the Classical period.

47. τὸν κάλαμον δέ, κ.τ.λ. I have kept the MSS. reading, only deleting comma at εἶχον, so that τὸ χέρε is subject; 'my hands held the rod which bent with the strain, pulled (τεινώμενον) and was like to break (περικλώμενον), a wide reaching struggle.'

ἀγῶνα is accus. in apposition to sentence.

48. εὐρύν: because the fish had to be played for a long time; *viā.* following lines (εὐρον, Junt.: so Hermann with colon at περικλώμενον).

49. σιδάροις, 'a solitary use of the plural'; cf. our use of 'irons.'

ἰχθύν with ὅ is abnormal, but recurs in Oppian, *Hal.* iv. 44; *κλιτῶν*, Nicander *Alex.* 34, and a few others.

50. 'Asphalion first hooked his fish which ran gamely and nearly doubled up the rod; then the fish sulked and the angler half despaired of landing him. To stir the sullen fish he "reminded him of his wound," probably as we do now by keeping a tight line and tapping the butt of the rod. Then he slackened, giving the fish the line in case of a sudden rush; but as there was no such rush he took in line . . . and so landed him' (A. Lang).

58. A hopeless line. Musurus conjectured καὶ τὸν μὲν πιστῆρσι κατῶγον ἐπ' ἡπειροῖο. Worthless. Most modern critics proceed on the assumption that ἡπήρατον conceals ἡπειρώταν, and evolve such readings as σπεύσας ἀκάλ' ἀγαγον ἡπειρώταν (Graefe); τότε πιστεύσας ἀκάλ' ἀγαγον ἀπηρώταν (Renier); πίστευσα καλῶς ἔχεν ἡπειρώταν (Ziegler); but ἡπειρώτας ἰχθύς is an impossible expression. Others are πιστεύσα καλᾶγρετον εὐπέρρατον (Ribbeck, *Rhein. Mus.* 45 'feliciter captum bene vendibilem'). Most ingenious is the suggestion of the Rev. B. H. Streeter, τὸν ἔχων πίστευσα καλῶς ἀγεν ἡπειρώτας, 'having him I trusted to live happily on land.' (I am indebted to A. C. Clark, Esq., of Queen's College, Oxford, for this.) I believe however that τὸν ἡπήρατον hides τὸν ἐπήρατον and have emended accordingly. Tr. 'Him I made bold to call the fish I had prayed for.' [I find that Brunck suggested this end to the line, reading however τῷ μὲν πίσυνος χαλάσας τὸν ἐπήρατον ἰχθὺν ὥμοσα μηκέτι.]

59. ὥμοσα δ' οὐκέτι, 'I swore I would never again set foot on the sea, but stay on land, and be an emperor with my gold.'

οὐκέτι for μηκέτι is irregular; cf. Herond. vi. 93 ὁ δ' ὥμοσ' οὐκ ἂν εἰπεῖν μοι: Babrius, l. 6 ὁ δ' οὐ προδώσειν ὥμνυε.

πόδα θεῖναι: cf. *A. Pal.* v. 39:

ἦν γὰρ ἀπέλθω  
καὶ θῶ ἅπαρ ἔξω τὸν πόδα τῆς πόλεως.

For the aorist θεῖναι see Goodwin, *M. and T.*; Eurip. *H. F.* 746 οὐποτ' ἤλπισεν παθεῖν.

60. τῷ χρυσῷ βασιλεύουσιν: cf. Plaut. *Rudens* 931, Gripus after his big find exclaims:

'Navibus magnis mercaturam faciam: apud reges rex perhibebor.

... sed hic rex cum aceto pransurust et sale sine bono pulmento.'

61. ἔρειδε τὸν γνῶμαν: probably 'bring your judgement to bear on it,' or more simply = προσέχε (τὸν νοῦν) as νόον προσέεισα Λεάνδρῳ, *A. Pal.* v. 231; ὄψιν ἀπερείδεν, Lucian, i. 259.

64. ἴσα δ' ἦν. The vision was like to the 'thing that is not.'

65, 66. ἔλπις τῶν ὕπνων: in apposition to ὄψις, 'a mere hope of sleep.'

εἰ γάρ πᾶ . . . , 'For if perchance you will hunt thus in vain in sleep again, . . . you might die of hunger and of your golden dreams.'

μή θάνῃς: the construction is the independent use of μή, with subjunctive to express a polite affirmation. The stock example is Plato, *Gorgias* 462 c μή ἀγροικότερον ἢ τὸ ἀληθὲς εἰπεῖν: cf. *Meno* 94 e. It is common in Homer, *Odys.* v. 356; *Iliad* xviii. 8; *ib.* viii. 95 μή τις τοῖ φεύγοντι μεταφρένω ἐν δόρῳ πῆξῃ. The difficulty with the usual order of the lines is that however we emend εἰ γάρ με, κ.τ.λ., ἔλπις τῶν ὕπνων remains unsatisfactory as an apodosis. (J. A. Hartung's emendation is ingenious but too violent, εἰ γάρ ὕπαρ κνώσσαν ἔτι μωρεῖς ταῦτα μάταιος ἔλπις τῶν ὕπνων, but ὕπαρ is not likely and μωρεῖς is a vox nihili.) With the order adopted in the text ἔλπις, in apposition to ὄψις, may be paralleled by Oppian, *Pisc.* i. 36 ἔλπις δ' οὐ σταθερὴ σῴνει φρένας ἡνὺρ' ὄνειρος: and κενεαῖς ἐλπίσιν δνειροπολεῖν in Adamantius, *Dial. Cont. Marcionitas*, 842 B.

ἑτώσια . . . ματεύσεις: cf. Pind. *P.* iii. 40 μεταμάνια θηρεῦαν ἀκράντοις ἐλπίσι.

## XXII (XX Ahrens).

The poem is a hymn to the Dioscuri, Castor and Polydeuces. Lines 1-26 form a prelude addressed to the two brothers. From that point the poem passes to narrative, relating first the encounter between Polydeuces and Amycus, king of the Bebryces, and secondly the fight between Castor and Lynceus for the possession of the daughters of Leucippus. The first episode is narrated also by Ap. Rhod. *Argon.* ii. *ad init.*, but in a tame manner altogether inferior to Theocritus. The second story was narrated in the old Epic, the Cypria, and in Pindar, *Nem.* x. Theocritus has in both stories differences of detail, which will be noted in their place.

The dialect is Epic, with a few Doric or new Greek forms intermixed. The MS. tradition is twofold for the latter part of the poem; and goes back to the two archetypes Φ<sup>m</sup> and Π (Intro. § 3). Up to l. 68 the poem is lacking in the MS. D, and hence we have only the Φ<sup>m</sup> tradition for this part. The two sources differ greatly; the Π tradition gives almost entirely Epic forms, Φ<sup>m</sup> a large admixture of Doric. The former is claimed as the better by Hiller (*Beiträge*, p. 77 *sqq.*) and the Epic forms were generally restored by Ahrens in his edition. Ziegler keeps the dorisms in ll. 1-26 only. See further Intro. § 1, pp. 29, 30. The Vocabulary contains many words new to Epic verse; e.g. εἰκῆ, παταγέω, βυθός, ἐρημάζω, κολοσσός, ποδεάν, πύκτης, προβολή, πίτυλος, ἀκριβής, ἐμφύλιος, δμαιμος (*vid.* Legend,

*Etude*, pp. 263, 264). On metrical points see *Introd.* p. 57. The symmetry which marks the pastoral poems is only occasionally apparent (e.g. ll. 156, 138, 23, 213, and in the dialogue 54 *sqq.*; *vid.* *Introd.*), and the periods are longer and more flowing.

2. φοβερὸν ἐρεθίζειν are to be taken together: the infinitive depending on the adjective.

3. βοείοισιν ἱμάσιν: the leathern cestus (*Verg. Aen.* v) which was wound round the hand and forearm more as a protection to the wearer in the delivery of swinging blows than to increase the weight of the blow.

5. Θεστιάδος: cf. *Eurip. Iph. Aul.* 49. The father of Leda was Thestius the Aetolian. The adjective *Θεστιάς* is used like *Βερενεϊκία* in xv. 110; *Ἰησονίης*, xxii. 31.

6 *sqq.* σωτήρας. The 'Great Twin Brethren' lent their aid to those in distress on land and water. Cf. the well-known legend of the battle of Lake Regillus, and Horace, *Odes* iv. 8. 31:

'Clarum Tyndaridae sidus ab infimis  
Quassas eripiunt aequoribus rates.'

The whole passage is parallel to *h. hymn* 33 (ἐς Διοσκούρους):

σωτήρας τέκε παῖδας ἐπιχθονίαν ἀνθρώπων  
ὠκυπόρου τε νεῶν, ὅτε τε σπέρχουσιν ἄλλαι  
χειμέραι κατὰ πόντον ἀμείλιχον· οἱ δ' ἀπὸ νηῶν  
εὐχόμενοι καλέουσι Διὸς κούρους μεγάλιοι  
ἄρνεςσιν λευκοῖσιν, ἐπ' ἀκρατήρια βάντες  
πρύμνης· τὴν δ' ἀνεμὸς τε μέγας καὶ κύμα θαλάσσης  
θῆκαν ὑποβρυχίην, οἱ δ' ἐξαπίνης ἐφάνησαν  
ξουθήσι πτερύγεσσι δι' αἰθέρος ἀΐξαντες  
αὐτίκα δ' ἀργαλέον ἀνέμων κατέπαυσαν ἄλλας,  
κύματα δ' ἐστόρεσαν λευκῆς ἁλὸς ἐν πελάγεσσι,  
ναῦταις σήματα καλά, πόνου σβέσιν.

6. ἐπὶ ξυροῦ. A very old expression for a perilous position. The metaphor is apparently from a balance trembling how it will turn. Cf. *Theognis*, 557:

κινδυνὸς τοι ἐπὶ ξυροῦ ἵσταται ἀκμῆς·  
ἄλλοτε πόλλ' ἔξεις, ἄλλοτε παυρότερα.

*Simonides*, 97 ἀκμᾶς ἵστακυῖαν ἐπὶ ξυροῦ Ἑλλάδα: *Iliad* x. 173:

πάντεσσιν ἐπὶ ξυροῦ ἵσταται ἀκμῆς  
ἢ μάλα λυγρὸς ὄλεθρος Ἀχαιοῖς ἡὲ βιώναι.

8. οὐρανὸν ἐξανύοντα. 'stars setting and coming into the heavens.' ἐξανύω takes accus. of object reached; cf. *Eurip. Orest.* 1685 ἀστρῶν πόλον ἐξανύσας. The Vulgate could only be defended if we took οὐρανὸν as genit. of space in which—rising up (out of the sea) in the heaven. This would be exceedingly obscure. The rising or setting of constellations mark the seasons of the year (cf. *Quint. Smyrn.* vii. 310:

ἀστρον τὰ που μογεροῖσι πέλει δέος ἀνθρώποισι  
δύμεν' ἢ ἀνιόντα κατὰ πλατὺν κύμα θαλάσσης).



Ships which sail despite the warning of the stars are said *ἀστρο βιάζονται*, 'to set aside with violence the stars.' Cf. Herod. ix. 41 τὰ σφάγια βιάζεσθαι.

11. ἐκ πρῆφθηθεν: cf. *Iliad* viii. 19 ἐξ οὐρανῶθεν: Theocr. xxv. 180 οὐς 'Ἑλίκθηθεν. Without ἐκ, i. 24; xvii. 28; vii. 80, &c.

13. ἔρμενα πάντα, 'all the tackle.' Cf. generally Alcaeus, fr. 18.

18. αὐτοῖσιν ναύτησιν. This use of the comitative dative with αὐτός, applied to *animate beings*, is Attic. Homer only has it of inanimate objects (*Iliad* xi. 699, &c.). The Alexandrian poets used it both with and without σύν: Ap. Rhod. i. 503:

ποταμοὶ κελάδοντες  
αὐτῇσιν νύμφησι καὶ ἔρπετὰ πάντ' ἐγένοντο.

(Cf. Fritzsche, lat. ed.)

19. ἀπολήγοντ' (ἀπολήγουσι): for elision cf. Pind. N. iii. 7; Scollon of Hybrias τοὶ δὲ μὴ ταλμῶντ' ἔχειν δόρυ καὶ ξίφος. ο is counted long before the liquid λ: cf. xxi. 4, note.

21. δῶν τ' ἀνὰ μέσσον, 'and faintly shows the crib between the Asses showing that it is fair sailing.' The constellation, which is only visible in very clear weather, is thus described by Aratus (89a):

Σκέπτεο καὶ φάτνην ἥ μὲν τ' ὀλίγη εἰκνία  
ἀχλύϊ βορραίῃ ὑπὸ Καρκίνῳ ἡγηλάζει  
ἀμφὶ δέ μιν δύο λεπτὰ φαεινόμενοι φορέονται  
ἀστέρες . . . . .  
εἰς μὲν πὰρ Βορέαο νότῳ δ' ἐπιέκλειται ἄλλος  
καὶ τοὶ μὲν καλέονται Ὅνοι μέσση δέ τε Φάτνη.

ἀνὰ μέσσον: cf. xiv. 9; with genit. Hesiod, *Scut.* 209 ἀμ μέσον αὐτοῦ.

22. τὰ πρὸς πλόον. The use of article with adverb equivalent = a noun is not Homeric. First in Hesiod, *Erg.* 364, 365 τὸ θύρηφιν: Monro, *H. G.* § 264. For πρὸς cf. Isocr. 45 ο τῶν πρὸς τὸν πόλεμον.

25. πρῶτον belongs to both substantives; cf. x. 35, note; A. *Ral.* vii. 31 κόμον καὶ πάσης κοίρανε παννυχίδος.

27. ἄρα marks the transition to the main narrative; cf. xviii. 7. In xxiv. 50 it is resumptive; xxiv. 46 it marks a further detail in the narrative (cf. xxii. 12). Cf. xviii. 1, note.

29. Βέβρυκας: a tribe on the coastland of Bithynia. In Ap. Rhod. loc. cit. the Bebryclians are placed on the Propontis, and the adventure takes place before the passing of the Symplegades.

33. πυρεῖα, 'firesticks'; Lucian, *V. H.* i. 32 αὐτοὶ δὲ τὰ πυρεῖα συντρίψαντες καὶ ἀνακαύσαντες δεῖπνον ἐποιούμεθα.

34. ὁ τ' οἰνωπός: cf. vi. 1; xv. 58, note; xxii. 140.

35. ἔρημάζεσκον, 'were left alone.'

37. λισσάς: a feminine form of λισσός, 'smooth.' These feminines are formed in great numbers by Alexandrian and later writers: *ρωγάς* (Theocr. xxiv. 95); *ἐρημιάς* (Nonnus); *λυσσάς*, *αἰγιάς* (Aratus); *λεπράς* (Theocr. i. 40); *πενθάς* (*Epié.*

Bion.); θαλυσιάς (vii. 31); ἔρημάς (Manetho); φωλάς (i. 115); λιμνάς (v. 17), &c. See Rutherford (Babrius), p. 82.

39. λάλλαι, 'pebbles.'

ινδάλλοντο, 'were like.'

40. ἐκ βυθοῦ not ἐν βυθῷ because the pebbles gleam from the bottom of the pool; cf. the description of Arethusa in Lucian, *Dial. Marin.* 3 διανγῆς τέ ἐστι καὶ διὰ καθαροῦ ἀναβλύζει καὶ τὸ ὕδωρ ἐπιπρέπει ταῖς ψήφισιν ὅλον ὑπὲρ αὐτῶν φαινόμενον ἀργυροειδές.

44. ἐνδιάσσκε, 'dwelt beneath the open sky.' The description of the place and of Amycus is modelled on *Odys.* ix. 184 sqq.:

περὶ δ' αὐλῇ  
 ὑψηλὴ δέδμητο κατορυχέσσι λίθοισι  
 μακρῆσιν τε πίτυσιν ἰδὲ δρυσὶν ὑψικόμοισιν.  
 ἐνθα δ' ἀνὴρ ἐνίανε πελώριος, ὅς βρά τε μῆλα  
 οἶος ποιμαίνεισκεν ἀπόπροθεν . . .  
 καὶ γὰρ θαῦμ' ἐτέτυκτο πελώριον, οὐδὲ ἑώκει  
 ἀνδρὶ γε σιτοφάγῳ, ἀλλὰ βίῳ ἰλήεντι.

49. πέτροι δλοῖτροχοι, 'rounded stones.' Theocritus uses the Attic form for the Homeric δλοῖτροχοι (deriv. from root *τοῖν*, 'to roll'; see Vaniček, vol. ii. p. 916); cf. the description of a statue of an athlete, *A. Pal.* ii. 235:

ἀμφὶ δὲ πυκνοῖς  
 μυῖωνες μελέεσσιν ἀνοιδάινοντο ταθέντες  
 τρηχαλέοι δοιοὶ δὲ συνιστάμεναν παλαμῶν  
 εὐρέες ἐσφῆκαντο βραχίονες ἥτε πέτραι  
 καὶ παχὺς ἀλκήεντι τένων ἐπανίστατο νῶτα,  
 αἰχένος εὐγνάμπτοιο περὶ πλατὺν αὐλὸν ἀνέρων.

And for general sense cf. Tennyson's description of the sleeping Geraint.

52. ἄκρων . . . ποδεώνων, 'a lion skin suspended by the claws.' For ἐκ cf. Bion, v. 2 ἐκ χειρὸς ἄγουσα: more usually of the object on which a thing is hung, ἐκ τῶν δένδρων τινὲς ἀπήγγοντο, Thucyd. iii. 81. 2.

55. χαίρω πῶς: cf. Aesch. *Agam.* 538:

X. κῆρυξ Ἀχαιῶν χαίρει τῶν ἀπὸ στρατοῦ.  
 K. χαίρω.

Soph. *O. T.* 596 νῦν πᾶσι χαίρω = 'now I bid hail by all.'

μή: generic; any men whom I have not seen before.

56. μήτ' ἀδίκων μήτ' ἐξ ἀδίκων: cf. Lysias, x. 23 βελτίων καὶ ἐξ βελτίων: Arist. *Frogs* 731 πονηροῖς καὶ πονηρῶν.

φάθι λείσσειν, 'deem not that you see'; much more emphatic than the simple negation οὐ λείσσεις. So Soph. *Elect.* 9 φάσκειν Μυκῆνας τὰς πολυχρύσους ὄραν.

59. τῆς σῆς . . . ἐπιβαίνω: sc. χάρις: cf. v. 61; 'I do not trespass on your land,' i.e. the interference is not of my seeking, and if you choose to obtrude you must take me as you find me.

60. ἔλθοις: in answer to οὐκ ἐπιβαίνω. The optative expresses a wish: 'Come; and tasting my hospitality return.'

THEOCRITUS

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61. τὰ τ' ἐξ ἐμεῦ: properly 'what should proceed from me.' But little more than ἐγώ; cf. iii. 27; Isocr. 39 εἰς τὰ παρ' ὑμῶν ὑπηρετήται: Soph. O. C. 1628 πάσαι δὲ τὰπὸ σοῦ βραδύνεται: Arist. *Theom.* 1170 τὰ μὲν παρ' ἡμῶν ἴσθι σοὶ πεπεισμένα.

ἐν ἐτοίμῳ = ἐτοίμα: cf. xxii. 212; Antiphon, cxxx. 4 τὰ ἐν ἀδελφῷ ὄντα: Thucyd. ii. 53 ἐν ὁμοίῳ: Eurip. *Hec.* 806 τοῦτ' οὖν ἐν αἰσχροῦ θέμενος. So in Latin, Livy, iii. 65 'in difficili' = 'difficile'; cf. xxii. 148, note.

63. τέρσει. The sense requires a present, so we should recognize here an active form of the Homeric *τέρσεται*: Hesych. has *τέρσει* 'ξηραίνει': Liddell and Scott treat *τέρσει* as a future, but without just ground. The sense is 'you shall know of that if you are parched with thirst' (Hartung).

65-67. Reiske's assignment of these lines to Amycus and Polydeuces in turn leaves *δμματα δ' ὀρθός* inexplicable and without grammatical connexion.

*πυγμάχος* refers to the stand up boxing; *ποσσίθενών* to the scrimmage of the Pancratium of which Philostratus writes—*Imag.* ii. 6—δεῖ δὲ αὐτοῖς καὶ τέχνης εἰς τὸ ἄλλους ἀγχεῖν· οἱ δὲ αὐτοὶ καὶ σφυρῶ προσπαλαίονσι καὶ τὴν χεῖρα στρεβλοῦσι προσόντος τοῦ παίειν καὶ ἐνάλλεσθαι· τούτῳ γὰρ τοῦ παγκρατιάζειν ἔργα πλὴν τοῦ δάκνειν καὶ ὀρύττειν, and *ibidem* δεῖ γὰρ ὑπτασμών . . . καὶ συμπλοκῶν. Now *δμματα δ' ὀρθός* cannot refer to this, but obviously suits boxing (*πυγμάχος*). *δμμασιν ὀρθοῖς* (Paley) is useless; *ἀμματα δ' ὀρθά* (Juntine) requires *ἤ* and not *δέ*, and has no construction; Hartung's *ἀμμασι δ' ἄρθρα* makes an exceedingly harsh 'zeugma'; *θενών* is not applicable to the second clause, and *ἀμμασι* and *ποσσί* can hardly be made coordinate. I do not understand Kynaston's note; 'there is possibly some reference to "gouging."' Philostratus—as quoted above—says expressly that this was barred. I therefore give *δμματα δ' ὀρθός* and the following line to Amycus and read γ' for δ'. The dialogue then runs:

*Amyc.* Put up your hands, man against man.

*Polyd.* Boxing or tripping?

*Amyc.* Nay, eye to eye. Lay yourself out, and do not spare your tricks.

μή φείβο: cf. Pind. *Isth.* vi. 50 σφετέρως δ' οὐ φείσατο χερσὶν βαρυφθόγγιο νευρᾷς.

χεῖρας ἀείρον: cf. *Odys.* xviii. 89; Ap. Rhod. ii. 14 πρὶν χεῖρεσσιν ἐμῇσι εἰς ἀνδ' χεῖρας ἀείραι.

σφετέρως: cf. x. 2, note.

69. οὐ γύνως ἔών, κ.τ.λ., 'no weakling is he, and shall be called "The Boxer."' On the reading see Hiller, *Beiträge*, p. 54.

ὁ πύκτης. For the article with the predicate cf. Aeschin. i. 131 ὁ Βάταλος προσαγορεύεται: Id. ii. 167 τὸν καλὸν στρατιώτην ἐμὲ ἀνόμασαν.

71. σὸς μὲν ἐγώ: sc. κεκλήσομαι αἶκε κρατήσης. For ellipse cf. xv. 144.

72. κυδοιμοί, 'fights' (Liddell and Scott). If this is right we have here an example of that exaggeration in the use of words which becomes frequent in a declining state of language, e.g. in Oppian, μέλη ἡλίβαρα for μεγάλα, v. 66; χάος for σκότος,

v. 52. εὐριπος = 'cistern,' Babrius, 120 (cf. Rutherford, *ad loc.* and p. 1x of his introduction). But we ought probably to keep to the old meaning = 'battle-cry' here (? 'cock-a-whoop'). For the sense cf. Ar. *Birds* 70 θε. ὄρνις ἐγαγε δούλος. Ev. ἡττήθη τινὸς ἀλεκτρυόνος; The beaten bird was called δούλος.

74. μαχεσσαίμεσθα: cf. xvi. 67, note.

77. αἰ: apparently with κομῶντες: cf. ii. 137; vii. 33; xiii. 56; xvii. 107, where words are similarly displaced.

80. ἐκαρτύναντο, 'bound themselves about' or 'had got themselves bound,' since this was the office of the squires; cf. *Odys.* xviii. 76 δρηστήρες ἄγον ζώσαντες ἀνάγκη: Ap. Rhod. ii. 62; *Iliad* xxiii. 681.

82. σύναγον must be taken intransitively (*vid.* Liddell and Scott); contrast *Odys.* xviii. 89 ἐς μέσσον δ' ἀναγον· τὸ δ' ἀμφω χεῖρας ἀνέσχον. Wakefield reads πνέοντας, but this makes σφίσι in l. 83 very obscure.

φόνον . . . πνέοντες: cf. xxv. 137; Quint. Smyrn. xi. 10 δλοδν πνέουσαι δλεθρον.

84. λάβοι, 'which should get'; delib. optative, Ap. Rhod. i. 1154:

ἐνθ' ἔρις ἀνδρα ἕκαστον ἀριστήων ὀρύθυνεν,  
ὅστις ἀπολήξει πανύστατος.

90. πολὺς δ' ἐπέκατο, 'lunged heavily, head down.'

πολύς: Aesch. *Choeph.* 36 φόβος βαρὺς πίπτων, &c.

92. θαρσύνεσκον: Quint. Smyrn. imitates the passage (iv. 339):

μέγα δ' ἴαχον ἐνθα καὶ ἐνθα  
λαοὶ ἐποτρύνοντες ἐρισθενέων μένος ἀνδρῶν  
μῦραι ἐν αἵματι χεῖρας.

94. Τινυφ: see *Odys.* xi. 577.

96. ἀμφοτέρησιν: cf. vii. 157. Note the quick dactylic character of these lines, and contrast the slow movement of l. 98.

98. ἔσση: sc. Amycus.

πληγαῖς μεθύων: cf. *Odys.* xviii. 240:

Ἴπος . . . . .  
ῆσται νευστάζων κεφαλῇ, μεθύοντι ἐοικώς,  
οὐδ' ὀρθὸς στήναι δύναται ποσίν.

99. κελάδηνσαν, 'shouted in applause,' *Iliad* xxiii. 869.

100. ἔλκεα λυγρά: Homeric; *Iliad* xix. 49.

102. ἐτώσια . . . προδευκνύς, 'with feint blows'; cf. Verg. *Aen.* v. 376.

104. ἤλασε: intrans. 'drave with his fist'; cf. Ap. Rhod. ii. 108:

τοῦ δ' ἄσπον λόντος  
δεξιτερῇ σκαίῃς ὑπὲρ ὀφρύος ἤλασε χεῖρ.

Quint. Smyrn. iv. 358:

τὸν δ' ἄρα Θησέος νίδι· εὐφρονέαν ἐν ἀέθλῳ  
πολλάκις ἐς κενεὸν κρατερὰς χεῖρας ἰθύνεσθαι  
θῆκε· καὶ ἰδρεῖσι διατμήξας ἐκάτερθε  
χεῖρας, ἐς ὀφρύα τύψεν ἐπάλμενος ἀχρὶς ἰκέσθαι  
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107. ὀρθοθέτος: gen. absol. with subj. unexpressed; cf. xiv. 18; Soph. O. T. 629 οὔτοι κακῶς γ' ἄρχοντες.

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142. *ἐπ' ἀλλήλοισιν δρουνσαν*: Homeric ending; *Iliad* xiv. 441.



145. ἐπὶ νύμφαις . . . χαλεποί; 'why are ye sternly set to gain another's bride?'

ἐπὶ: cf. i. 49.

148. ἐν ὄρκῳ = ὄρκιος: cf. Lucian, *Tox.* 22 ἐν παιδιᾷ τὸ πρᾶγμα ἐποιούντο: Euenus, i. 2 οὐκέτι τοῦτ' ἐν ἔθει. Cf. Thucyd. ii. 64; Hypereides, *Eucl.* xxxvi. 25 ἐὰν τὰ γεγονότα ἐν ἀδικήματι ψηφίσθησθε εἶναι. So probably the difficult phrase, Eurip. *Bacchae* 860:

Διόνυσον ὃς πέφυκεν ἐν τέλει θεὸς  
δεινύτατος ἀνθρώποισι δ' ἡπιώτατος.

(ἐν τέλει = τέλειος.)

150. Meineke, Ahrens, and Ziegler reject the line altogether, regarding it as a weak supplement to δώροις in l. 151 (βουσί dat. instr. with παρετρέψασθε); hardly necessary. The circumstances of the story as given here seem to be—the Dioscuri had made an expedition into Arcadia with Idas and Lynceus; a quarrel arising over the division of the loot the Dioscuri seized the portion which belonged to the sons of Aphareus, and offered it to Leucippus, who in return gave them his daughters previously espoused to Idas and Lynceus (Renier). According to the common version the Dioscuri were already married to the daughters of Leucippus, and being taunted by their cousins for giving no dowry stole the cattle of Aphareus and made a present of it to Leucippus (Schol. *Lycophr.* 548).

156. πολλή, 'large'; cf. Plato, *Phaedo* 78 a; Charito, γ. vi. 2 πολλή γὰρ ἡ Ἀσία.

159. τοκέσσιν. Theocritus uses the Epic and Ionic forms of nouns in -εὺς indifferently; cf. ἀριστέες, xviii. 17; ἰσηέσσι, xxiv. 128; Δωριέσσι, xv. 93; βασιλῆες, xvii. 74, &c.

ὑπό, 'under the dominion of'; *Odys.* vii. 68 ὅσαι νῦν γε γυναικες ὑπ' ἀνδράσιν οἶκον ἔχουσι: Ap. Rhod. i. 270 ὑπὸ μητρὶνῃ βίῳτον βαρὺν ἡγήλάζει.

164. ἀνωθεν: cf. vii. 5.

165. πρὸς τέλος ἐλθεῖν, 'to come to completion'; Megara, 99 ἀφίκετο πρὸς τέλος ἔργου.

167. ἴσκον, 'I said.' This verb (ἴσκω, shortened form of εἴσκω) is among the many which the Alexandrian poets used in a new sense. In Homer it means 'to make like' (e.g. *Odys.* iv. 279), or 'to conjecture.' In Ap. Rhod. frequently = 'he said,' after reporting a speech; e.g. ii. 240 ἴσκειν Ἀγηνόριδης. 'So spake Ag.' Homer, *Odys.* xxii. 31 probably = 'surmised.' See Buttmann, *Lexil.* p. 276 sqq.

168. ψέχο . . . πνοιῇ ἔχουσ': cf. ii. 7, note; *Odys.* viii. 408:

ἔπος δ' εἴ πέρ τι βέβακται  
δεινὸν ἄφαρ τὸ φέροιεν ἀναρπάξασαι ἄελλαι.

Statius, *Achill.* i. 285 'irrita ventosae rapiebant verba procellae'; Quint. Smyrn. xiv. 381:

εὐχολαί δ' ἀνέμοισι μίγην καὶ ἀπόπροθι νηῶν  
μαυιδίως νεφέεσσι καὶ ἡέρι συμφορέοντο.

170. ἐκ πατρὸς, 'on our father's side.' Aphareus and Tyndareus were brothers.

172. νεῖκος . . . ὁμοῖον: *Iliad* iv. 444.

ἔγχεα λούσαι, 'to bathe our spears in blood'; cf. Simonides, 143 τόξα . . . Περσῶν αἵματι λουσάμενα: Callim. iv. 95 ταχινός σε κίχισομαι αἵματι λούσαν τόξον ἐμόν.

173. δαίμας ἐμός, 'my kinsman.' Nothing is gained by the conjecture ἐός.

178. ἄλλοι: the survivors of the fight.

181. θεός . . . θήσιν: Homeric; *Iliad* iv. 363 τὰ δὲ πάντα θεοὶ μεταμάνια θεῖεν.

183. ἐς μέσον: cf. v. 83.

184. ὑπ' ὀσπίδος ἀντυγα: cf. Quint. Smyrn. i. 158 δοιοὺς εἴλετ' ἄκοντας ὑπ' ὀσπίδα. The shield is held to guard the body, while the spear shows under its edge.

187. πόνον εἶχον: cf. vii. 139.

εἰ ποῦ τι: cf. Hesiod, *Scut.* 334:

ἐνθα κε γυμνωθέντα σάκευς ὑπὸ δαιδαλέοιο  
ὀφθαλμοῖσιν ἴδης, ἐνθ' οὐτάμεν.

Theocritus may have had in mind the spirited account of the duel in Eurip. *Phoen.* 1356 foll.; cf. *ib.* 1382:

ἦσσαν δὲ λόγχαῖς ἄλλ' ὑφίζανον κύκλοις  
ὅπως σίδηρος ἐξολισθάνοι μάτην  
εἰ δ' ὁμῇ ὑπερσχὸν ἵπτος ἄτερος μάθοι  
λόγχην ἐνώμα στόματι, προφθῆναι θέλων.

190. ἐνί. For *ι* lengthened in this position cf. *Iliad* x. 254.

191. ἄορ. The singular should be retained against the conjectured ἄορ' (Musurus); cf. vi. 2, note.

192. ἐρωή: the same ending, *Iliad* xvii. 761.

194. ἀκριβῆς ὅμμασι: Ap. Rhod. i. 153:

Ἀνγκεύς δὲ καὶ ὀξυτάτοις ἐκέκαστο  
ὁμμασιν εἰ ἐτέον γε πέλει κλέος ἀνέρα κείνον  
ρηιδίως καὶ νέρθε κατὰ χθονὸς ἀνγάζεσθαι.

195. φοίνικα δ' ὄσον, 'the point touched but the crimson crest.'

ὄσον, 'just,' a developed meaning of the word. Originally it is used with words expressing distance or amount in a strictly comparative sense; cf. Arist. *Thest.* 746:

M. πὸς ἔτη δὲ γέγονε; τρεῖς χῶας ἢ τέτταρας;

X. σχεδὸν τοσούτον χῶσσαν ἐκ Διουνσίων.

('as much as from the D. to now'); *Iliad* ix. 354 ἄλλ' ὄσον ἐς Σκαῖας τε πύλας καὶ φηγὸν ἕκασθεν ('as far as to the Scaean gates,' i.e. and no further): cf. Arist. *Vespaes* 213 τί οὐκ ἀπεκοιμήθημεν ὄσον ὄσον στίλβην; ('just, just a wink'). So here. From this it acquires the meaning of 'as much and no more,' 'just,' and is used with less definite expression: Theocr. xxv. 73; Ap. Rhod. iv. 1269:

οἰόθι δ' ἄλμῃ  
ἄπλοος εἰλεῖται γαίης ὑπερ ὄσσον ἔχουσα

('just covering the land'). So finally *ὅσον οὐ* (= 'all but,' 'just not'); *ὅσον ἤδη*, Polyb. ii. 4. 4. Contrast the use noted in l. 45.

196, 197. *τοῦ μὲν*. Construe *τοῦ μὲν ἐπὶ σκαυὸν γόνυ φάσσανον φέροντος ἀκρὴν χεῖρα ἐκόλωσεν*.

199. *τόθι*, 'where'; Pindar and Alexandrian, not Homer (*τόθι τε*, Mimnermus, xi. 5). Pindar has *τόσσον* as relative (*N.* iv. 8). The Alexandrians use the *τ*-forms freely: *τόσσον*, *τόφρα*, *τόθεν*, Callim.; *τίως*, Ap. Rhod.; *τότε*, Nicander, *Alex.* 608 (*al. ὅτε*).

201. *ἔσσε*: Pind. *N.* x. 131 *ἐφορμαθείς δ' ἄρ' ἀκοντι θοῶ ἤλασε Λαγκίος ἐν πλευραῖσι χαλκῶν*: cf. *Iliad* v. 80.

204. *βαρὺς . . . ὕπνος*: Vergil, *Aen.* x. 745 'olli dura quies oculos et ferreus urget somnus'; *Iliad* v. 82:

*τὸν δὲ κατ' ὄσσε  
ἔλλαβε πορφύρεος θάνατος.*

205. *τὸν ἄλλον* (= *τὸν ἕτερον*, cf. vii. 36): Idas. *Laocoossa* is the mother of Idas and Lynceus.

207. *στήλην . . . ἀναρρήξας*: Pind. *N.* x. 125:

*ἔνθεν ἀρπάξαντες ἀγαλμ' Ἀῖδα, ξεστὸν πέτρον,  
ἔμβαλον στήρην Πολυδεύκεος.*

211. *κεραυνῷ*: Pind. *loc. cit.* 132:

*Ζεὺς δ' ἐπ' Ἴδα πυρφόρον πλᾶ-  
ξε ψολόντα κεραυνόν.  
ἄμα δ' ἐκαίοντ' ἐρη-  
μοὶ χαλεπὰ δ' ἔρις ἀνθρώποις ὀμιλεῖν κρεσσόνων.*

212. *ἐν ἑαφρῷ*: cf. v. 61, note.

214. *χαίρετε*: cf. xv. *ad fin.*; xvii. *ad fin.* Theocritus expands somewhat the formal ending to the old Homeric hymns, adding a more elaborate epilogue.

215. *δέ τε*: cf. i. 83.

*πέμπουτε*: cf. v. 124.

220. *πύργον ἀντίης*, 'a pillar against the onset.' For the genitive cf. Soph. *O. T.* 1200 *θανάτων πύργος ἀνέστα*: Eurip. *Medea* 1322 *ἔρυμα πολεμίας χερῶς*: Pindar, *Ol.* ii. 146, calls Hector *Τρῶας ἀμαχὸν κίονα*.

222. *οἶκος ὑπάρχει*, 'as my store supplies' (*ὥς*, cf. *Odys.* xxi. 344). Gericke (*Rh. Mus.* 43) would read *οἶμος*: cf. Bacchyl. v. 31:

*ἔμοι μυρία παντῇ κέλευθος  
ὑμετέραν ἀρετὰν ὑμνεῖν.*

*Id.* xix. 1 *πάρεστι μυρία κέλευθος ἀμβροσίαν μελέων*.

### XXIII.

On authorship see Introd. § 2. It is difficult to understand how any critic could attribute this, worst of all poems, to Theocritus. Like xix, xx, xxi, it is preserved only in the  $\Phi$  group of MSS., and the text is exceedingly corrupt.

1. πολύφιλος, 'love-sick.' φίλτρον in late poets = love; Moschus, vii. 8 ποταμὸν διὰ φίλτρον ἔρωτος ἐδίδαξε κολυμβῆν.

2. οὐκίθ' ὁμοίω. The force of οὐκίθ' is 'up to a certain point he was good, beyond that no longer . . .': cf. Hesiod, *Scut.* 50 διδυμάονε γένεατο παῖδε οὐκίθ' ὁμᾷ φρονέοντε (Paley, *ad loc.*). Meineke compares Menander (*Frag. Com.* iv. p. 164):

τὰ δυσχερῆ τε καὶ τὰ λυπήσοντά σε  
ὄρῃς ἐν αὐτῷ τὰ δ' ἀγάθ' οὐκίθ' οὐκίθ' βλέπεις.

The line may be an imitation of Bion, x. (Herm.) 4 ἄγριον ἄστρογον μορφᾷ νόον οὐδὲν ὁμοῖον.

5. ποτικάρδια: adject. for adverbial expression; 'in the heart.'

7. τῶν πυρσῶν, 'love's fires'; Musaeus, 90 πυρσὸς ἐρώτων.  
ἀμάρυγμα, 'quiver.'

8. ροδόμαλον (Vulg.) is a doubtful word, whether we take it as 'a rosy apple' (i.e. presents), or 'rosy cheeks.' ῥόδα μάλλον (Ahrens) neatly completes the description, 'there was no quiver of the lip, or bright flash of the eye, or roses blushing on the cheek.' Cf. Bion, i. 11 καὶ τὸ ῥόδον φεύγει τῷ χεῖλεος.

10, 11. Cf. Callim. vi. 50:

τὰν δ' ἄρ' ὑποβλέψας χαλεπώτερον ἢ ἐκυναγὼν  
ῥέσσειν ἐν Τμάρουσις ὑποβλέπει ἄνδρα λέαινα.

The subjunctive ὑποπτέυσι is used in simile according to Homeric syntax; Monro, *H. G.* § 285. 3 (a); *Iliad* v. 161.

11. οὕτως πάντ' ἔποiei, 'so he acted in all things towards the man'; but this can hardly be right. πάντα ποιεῖν = to leave nothing undone. The sense would require οὕτως εἶχε. No satisfactory emendation has been proposed (οὕτω ὑπόπτειν πάντα βροτόν, Graefe; παπταίνει ποτιῶν βροτόν, Keibel; ἀντῶπει ποτί, Meineke; ? οὕτως πάντ' ἐνόει ποτί, 'so was he minded in all things').

12. εἶχε γὰρ ὄγκον, 'for he possessed self-conceit'; cf. ὁ τῶν ὑπεροπτικῶν ὄγκος, Isocr. 8 d. The MSS. εἶχεν ἀνάγκαν could only mean 'he suffered constraint,' and is senseless. Meineke, followed by subsequent editors, reads βλέπος εἶχον ἀνάγκας, hardly translatable. Ahrens commends this because the translation of Divus (1539) has 'oculi gravem visum habebant necessitate,' and Ahrens held that Divus used a now lost MS. of good character: but see Hiller, *Beitr.* p. 15, note 3. Divus obviously took βλέπον as a noun and made what he could of ἀνάγκαν (εἶπον ἀπάντη, Fritzsche). ὄγκον prepares the way for χολᾷ in l. 13.

13, 14. 'His colour fled clothed in angry insult.'

τὰς ὀργὰς is defining genitive.

περικείμενος: *vid.* Liddell and Scott; and add *A. Pal.* xi. 38 πῖνε καὶ ἔσθι καὶ περικέισο ἄνθρα.

15. Cf. *A. Pal.* v. 255:

ὑβρις ἔρωτας ἔλυσεν μάτην ὅδε μῦθος ἀλάτται·  
ὑβρις ἐμὴν ἐρέθει μᾶλλον ἑρωμανήν.

16. Apparently imitated by Ovid, *Met.* xiv. 701:

‘Postquam ratione furorem  
Vincere non potuit supplex ad limina venit’;

and *ib.* 716:

‘Non tulit impatiens longi tormenta doloris  
Iphis et ante fores haec verba novissima dixit.’

21. οὐκέτι πᾶρ σέ . . . ἐθέλω, ‘I will not move to you’; *sc.* βαδίζειν. Others read γάρ σε (from Junt.), construing ἐθέλω with direct accus., a late use: *A. Pal.* vii. 98 (Meleager) οὐκ ἐθέλω Χαρίδαμον.

22. λυπῆς κεχολωμένος, ‘enraged by reason of my grief’ (not ‘propter iniurias tuas’ as Meineke). The genit. λυπῆς is causal as τῆσδ’ ἀπάτης κοτέων, *Iliad* iv. 168 (Krüger, ii. 47. 21).

ἀλλὰ βαδίζω, ‘but I go where the story holds there is a common road (of death), where there is that medicine for love—forgetfulness.’

24. φάρμακον: *cf.* *A. Pal.* v. 220 φάρμακον ἀμφοτέροις ξίφος ἐσσεταί.

26. χόλον: referring back to l. 22 κεχολωμένος. The Juntine reading πόθον has been too readily accepted.

31. Haupt rejects this line and the preceding. The couplet is certainly a mere tautology of ll. 28, 29. The expression of the lines is clumsy at the best: ‘White is the lily, it fades when it falls (droops?); white is the snow, and melts when it has sprinkled’ (πάσσω). For the meaningless παχθῇ of l. 31 Boissonade conjectures φλεγχθῇ: J. A. Hartung πίπτη with ἐπανθῇ in l. 30, ‘alii alia.’ The line seems to be modelled on *Odys.* xix. 206 χιών ἦντ’ Εὐρος κατέτηξεν ἐπὶ Ζέφυρος καταχεύη.

33. δπανίκα . . . φιλάσεις: *cf.* xxiv. 85.

38. ἐπισπείσας: *A. Pal.* viii. 192 ἀλλ’ ἐρέω γε δάκρυ’ ἐπισπένδων: *ib.* vii. 220.

40. τὸ δ’ αὖ πύματόν με φίλασον: from Bion, i. 45.

42. οὐ δύναμαι λυπεῖν σε, ‘I cannot vex you: you will reconcile me with your kiss.’ A syllable is lost in the MSS.: Paley’s λυπεῖν is perhaps the best of many conjectures: Ahrens’ σίνειν would be a perfect emendation if the active voice for σίνομαι were ever found, CINEIN by haplography becoming ΕΙV. μασεῖν (Madvig) is also possible.

43. χῶμα δέ . . . , ‘and pile me up some mound that shall hide my love.’ κοίλων (the Vulgate lectio) is quite absurd. Possibly κήδεε τό is the original; *vid. crit. note.* The corruption οι—η is common in late texts, the two sounds being pronounced alike. The text of Theocritus affords a good number of cases of this itacism and consequent corruption; *vid.* xxiii. 16; v. 129 κέοντα, p; κέοντι, k; καίοντι, c: xxv. 80 εἰ οἱ—εἴη, c: xxiii. 52 ἐκοίλισεν, φ.

44. There is possibly an imitation of this passage in Charito, *E.* x; Chaereas, about to hang himself, *λογίζηται: αἰτοῦμαι σε χάριν τελευταίαν’ ὅταν ἀποθάνω πρόσελθε μοι τῷ νεκρῷ καὶ εἰ μὲν δύνασαι κλαῖσον, εἰπὲ δὲ προσκύψασα τῇ στήλῃ’ οἶχη Χαίρεα νῦν ἀληθῶς.*

47. ὁδοιπόρα. Addresses to the passer-by are of constant occurrence in Greek sepulchral inscriptions; Theocr. *Epig.* ix. 19; A. *Pul.* vii. 452, &c.

49, 50. λίθον εἶλεν, κ.τ.λ., 'he dragged a stone and leaning it—the dreadful stone—against the wall, high as the middle of the doorway, fastened therefrom the fine cord, and placed the noose about his neck.'

οὐδῶν: properly the threshold, here the doorposts and lintel.

ἀπ' αὐτῶν: sc. οὐδῶν.

ἄπτερο: cf. *Odys.* xi. 278 ἀψαμένη βρόχον αἰπὺν ἀφ' ὑψηλοῦ μελάθρου.

[For λίθον in l. 50 Ahrens conjectures λίνον, unnecessary. For ἀπ' αὐτῶν or ἀπ' αὐτοῦ, Voss ἀνωθεν.]

54. οὐδ' ἐλυνίχθη: so one MS. corrected; ἐτυλίχθη, φ; neither is very likely. ὀστυφελίχθη, 'was amazed'; Nicet. Eugen. v. 286 ἐστυφελίχθη τῇ θείᾳ τοῦ σατράπου.

55. νέον φόνον: 'caedes modo patrata' (Wuestemann).

ἀλλ' ἐπὶ νεκρῷ εἴματα, κ.τ.λ. Paley keeps this, and explains 'defiled his robes by touching the corpse'; so Wuestemann. But it is not the garment but the man that is defiled by such contact, and the text is undoubtedly corrupt. Meineke conjectures οὐδ' ἐπὶ . . . κάλ' ἐπίαλεν, referring to v. 39 (possibly ἐπὶ νεκρῷ αἵματι πᾶς ἐμάλινε').

57. ἐπεμαίετο, 'made for'; ὕρειον ἐπεμαίετο, Aratus, 127.

58. τὸν θεόν: sc. Ἔρως, i.e. a statue of the god standing by the bath.

59. ἴσταντο, 'he stood on the stone base looking to the water.' The construction is defended by *Iliad* xiv. 154 στᾶσ' ἐξ Οὐλύμπου ἀπὸ βίου, 'standing looking from Olympus'; Soph. *Antig.* 411 καθήμεθ' ἄκρων ἐκ πάγων ὑπήνεμοι.

## XXIV.

This poem narrates the story of the infant Heracles strangling the serpents which were sent by Hera to destroy him. As in the other narrative poems the setting is domestic rather than heroic (see *Introd.* p. 29; Legrand, *Étude*, p. 185). The story was well known in literature (cf. Pindar, *N.* i), and supplies a frequent subject to art. The device of Heracles and the serpents appears on the coins of (1) Thebes; (2) the alliance of Samos, Ephesus, Rhodes, Cnidus, &c.; (3) Croton and the South Italian league; cf. note on *Id.* iv. 32. In painting the best known is a fresco of Pompeii; on the right is Zeus; in the centre Alcmena, terror-struck; on the left a slave; Heracles is a well-grown child, and is represented not in his cradle but kneeling (see *Journ. Hellen. Studies*, vol. xvi. p. 143 sqq.). There was a painting by Zeuxis on the same subject, Pliny, *N. H.* xxxv. 63 'magnificus est et Iuppiter eius in throno adstantibus deis et Hercules infans dracones strangulans, Alcmena matre coram parente et Amphitryone.' The dialect, Doric with a few Epic forms intermixed (πόκα 1, φαμένα 10,

ἄμος 11, &c.; but τοὺς 10 not τὰς, &c.). On authenticity see *Introd.* § 3.

4. Πτερελάου: king of the island Taphos. He was destined to be deathless so long as he kept from hurt his strange gold hair, but being robbed of this by his daughter Comaetho—the Delilah of the story—fell an easy victim to Amphitryo in war.

6. ἀπτομένα . . . κεφαλᾶς, 'laying her hand on their heads.'

7. ἐγέρσιμον ὕπνον, 'sleep to wake again'; contrast iii. 49, and εὖ μάλα μακρὸν ἀτέρμονα νήγρετον ὕπνον (*Epit. Bion.*). Observe the beautiful melody of these three lines; the crooning sound of the open vowel in the first two, the rounded refrain of the last with its repeated δλβια and rhyming halves.

9. ὦ is accus. of 'motion to'; cf. i. 140.

11. ἄμος δέ, 'when the Bear swings to his midnight setting opposite to Orion, who just shows his mighty shoulder in the sky.' Orion's shoulder is just above the horizon at midnight in the middle of September (in Lat. 35° N.); cf. Aratus, 584:

ὥς οἱ μὲν (Corona, Piscis, Bootes) δύνουσιν, ὁ δ' ἀντίος  
οὐδὲν δεικνῆς  
ἀλλ' εὖ μὲν ῥάνη εὖ δ' ἀμφοτέροισι φαινὸς  
ὥμοις Ὀρίων ξιφὸς γε μὲν ἴφι πεποιθὺς,  
πάντα φέρων ποταμὸν κέραος παρατείνεται ἄλλου.

Where Aratus is speaking of the cosmical setting of Corona in June–July.

12. κατὰ; cf. i. 30; Herod. i. 76 κατὰ Σινώπην πόλιν (over against).

14. ὑπό, 'bristling with the motion of their azure coils.' Join ὑπό with σπείραισι not with ὤρσεν as tmesis. ὑπό with the dative is used instead of the simple dative to express 'under the power of,' 'under the influence of'; and so instead of the dative of means, cf. Ap. Rhod. iii. 3 ἐς Ἰωλκὸν ἀνήγαγε κῶας Ἰήσων Μηδείης ὑπ' ἔρωτι. The whole description follows Pindar, N. i. 59:

καὶ βασίλεια θεῶν  
σπερχθεῖσα θυμῷ πέμπε δράκοντας ἄφαρ  
τοὶ μὲν οἰχθεῖσάν πυλῶν  
ἐς θαλάμου μυχὸν εὐρὺν ἔβαν, τέκ-  
νοισιν ὠκείας γνάθους  
ἀμφελίξασθαι μεμαῶτες· ὁ δ' ὀρ-  
θὸν μὲν ἀντεινεν κέρα, πειρᾶτο δὲ πρῶτον μάχας,  
δισσαῖσι δοιοὺς αὐχένων  
μάρψαις ἀφύκτοις χερσὶν ἑαῖς ὄφιας·  
ἀγχομένοις δὲ χρόνος  
ψυχὰς ἀπέπνευσεν μελέων ἀφάτων.  
ἐκ δ' ἄρ' ἀτλατόν βέλος  
πλάξε γυνῆκας, ὅσαι τύχον Ἀλκμή-  
νας ἀρήγοισαι λέχει·  
καὶ γὰρ αὐτά, ποσσὶν ἀπεπλος ὁρούσ-  
αισ' ἀπὸ στρωμνᾶς, ὅμως ἀμυνεν ὕβριν κνωδάλαν.

ἐν χερὶ δ' Ἀμφιτρυῶν κολεοῦ γυ-  
μὸν τινάσσαν φάσσαν  
ἵκετ' ὀφείλεις ἀνίαισι τυπείς.

15. κοῖλα. Paley understands 'postes qui latebras serpenti-  
bus praeberunt,' but the serpents in question are at least big  
pythons. It seems better to change the feeble οἶκον of l. 16 to  
εἶπεν (Stadtmüller), and explain κοῖλα as Soph. O. T. 1262 ἐκλινε  
κοῖλα κλῆθρα. Tr. 'where the posts gave way and bent inwards.'  
The huge snakes do not come through an open door—as in  
Pindar's narrative—but force their way in.

16. ἀπειλήσασα, 'threatening that they should eat.'

18. κακὸν πῦρ. Bacchyl. 9 has ξανθοδερκής, of a snake; cf.  
Hesiod, Theog. 826 (of Typhoeus) ἐκ δὲ οἱ ὄσσαν θεσπεσίης κεφαλῆσιν  
ὑπ' ὀφρύσι πῦρ ἀμάρυσσε.

22. φάος: cf. v. 39.

23. ὅπως, 'when he saw.' There are isolated instances of  
this use in Homer, Odys. xxii. 22 τοὶ δ' ὁμάδησαν μνηστήρες κατὰ  
δῶμαθ', ὅπως ἴδον ἄνδρα πεσόντα. It is common in Herodotus;  
cf. also Callim. Dian. 51 ὅπως ἴδεν αἰνὰ πέλωρα.

26. ἐναντίος, 'facing the snakes'; 'standing up to them' as  
we might say.

31. ὑπὸ τροφῷ, 'that never cried while nursed.'

ὑπό, 'under the power of'; cf. xxii. 159; Ap. Rhod. i. 270  
ὑπὸ μητρυνῇ βίοντον βαρύν ἡγηλάζει.

32. ἀκάνθας belongs both to δαίλυον and μογίοιεν, 'loosening  
their coils in their agony'; cf. Ap. Rhod. iv. 150:

αὐτὰρ ὃ γ' ἦδη  
οἶμῃ θελγόμενος δολιχὴν ἀνελύετ' ἀκανθαῖς  
γῆγενέος σπείρης μήκυε δὲ μυρία κύκλα.

34, 35. The speech of Alcmena is introduced abruptly without  
any prefatory καὶ φάτο μῦθον or the like; cf. l. 48. Ahrens'  
ἐπέκραγε is an unnecessary change for ἐπέγρετο. The v. l.  
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less.

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θείης: Epic subjunct. 2 aor., Krüger, ii. 36. i. 7.

ἰοῖς = τοῖς (σοῖς).

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walls stand clear with light, as it were in the brilliant dawn';  
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ἀορί: cf. xi. 40; sc. ἐστί: cf. τρίχα νυκτὸς ἔην, ὅψ' ἦν τῆς  
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40. νεώτερον, 'something strange.'

42. μετὰ ξίφος, 'to get his sword.'



ἄμος 11, &c.; but τοὺς 10 not τῶς, &c.). On authenticity see Introd. § 3.

4. Πτερέλαου: king of the island Taphos. He was destined to be deathless so long as he kept from hurt his strange gold hair, but being robbed of this by his daughter Comaetho—the Delilah of the story—fell an easy victim to Amphitryo in war.

6. ἀπτομένα . . . κεφαλᾶς, 'laying her hand on their heads.'

7. ἐγέρσιμον ὕπνον, 'sleep to wake again'; contrast iii. 49, and εὖ μάλα μακρὸν ἀτέρμονα νήγρετον ὕπνον (*Epih. Bion.*). Observe the beautiful melody of these three lines; the crooning sound of the open vowel in the first two, the rounded refrain of the last with its repeated δλβιοι and rhyming halves.

9. ὧς is accus. of 'motion to'; cf. i. 140.

11. ἄμος δέ, 'when the Bear swings to his midnight setting opposite to Orion, who just shows his mighty shoulder in the sky.' Orion's shoulder is just above the horizon at midnight in the middle of September (in Lat. 35° N.); cf. Aratus, 584:

ὧς οἱ μὲν (Corona, Piscis, Bootes) δύνουσιν, ὃ δ' ἀντίος  
οὐδὲν ἀεικῆς  
ἀλλ' εὖ μὲν ζώνῃ εὖ δ' ἀμφοτέροισι φαινὸς  
ὥμοις Ὀρίων ξίφεός γε μὲν ἴφι πεποιθώς,  
πάντα φέρων ποταμὸν κέραος παρατείνεται ἄλλου.

Where Aratus is speaking of the cosmical setting of Corona in June–July.

12. κατὰ; cf. i. 30; Herod. i. 76 κατὰ Σινώπην πόλιν (over against).

14. ὑπό, 'bristling with the motion of their azure coils.' Join ὑπό with σπείραισι not with ὥρσεν as tmesis. ὑπό with the dative is used instead of the simple dative to express 'under the power of,' 'under the influence of'; and so instead of the dative of means, cf. Ap. Rhod. iii. 3 ἐς Ἴωλκὸν ἀνήγαγε κῶας Ἴησαν Μηδείης ὑπ' ἔρωτι. The whole description follows Pindar, N. i. 59:

καὶ βασιλεία θεῶν  
σπερχθείσα θυμῷ πέμπε δράκοντας ἄφαρ·  
τοὶ μὲν οἰχθεῖσάν πυλᾶν  
ἐς θαλάμου μυχὸν εὐρὺν ἔβαν, τέκ-  
νοισιν ὠκείας γνάθους  
ἀμφελίξασθαι μεμαῶτες· ὃ δ' ὀρ-  
θὸν μὲν ἀντεινεν κάρα, πειρᾶτο δὲ πρῶτον μάχας,  
δισσαῖσι δοιοὺς αὐχένων  
μάρψαις ἀφύκτοις χερσὶν ἑαῖς ὀφίας·  
ἀγχομένοις δὲ χρόνος  
ψυχὰς ἀπέπνευσεν μελέων ἀφάτων.  
ἐκ δ' ἄρ' ἀτλατὸν βέλος  
πλάξε γυναικάς, ὅσαι τύχον Ἀλκμή-  
νας ἀρηγοῖσαι λέχει·  
καὶ γὰρ αὐτά, ποσσὶν ἀπεπλος δροῦσ-  
αισ' ἀπὸ στρωμνᾶς, ὅμως ἀμυνεν ὕβριν κνωδάλων.

ἐν χερὶ δ' Ἀμφιτρυὸν κολεοῦ γυ-  
μὸν τινάσσων φάσσανον  
ἔκετ' ὀξείας ἀνίαισι τυπέις.

15. κοῖλα. Paley understands 'postes qui latebras serpentibus prae buerunt,' but the serpents in question are at least big pythons. It seems better to change the feeble οἴκου of l. 16 to εἶκεν (Stadtmüller), and explain κοῖλα as Soph. O. T. 1262 ἐκλινε κοῖλα κλῆθρα. Tr. 'where the posts gave way and bent inwards.' The huge snakes do not come through an open door—as in Pindar's narrative—but force their way in.

16. ἀπειλήσασα, 'threatening that they should eat.'

18. κακὸν πῦρ. Bacchyl. 9 has ξανθοδερκῆς, of a snake; cf. Hesiod, Theog. 826 (of Typhoeus) ἐκ δὲ οἱ ὕσσαν θεσπεσίης κεφαλῇσιν ὑπ' ὀφρύσι πῦρ ἀμάρυσσε.

22. φάος: cf. v. 39.

23. ὅπως, 'when he saw.' There are isolated instances of this use in Homer, Odys. xxii. 22 τοὶ δ' ὁμάδῃσαν μνηστῆρες κατὰ δώμαθ', ὅπως ἴδον ἄνδρα πεσόντα. It is common in Herodotus; cf. also Callim. Dian. 51 ὅπως ἴδεν αἰνὰ πέλαρα.

26. ἐναντίος, 'facing the snakes'; 'standing up to them' as we might say.

31. ὑπὸ τροφῇ, 'that never cried while nursed.'

ὑπὸ, 'under the power of'; cf. xxii. 159; Ap. Rhod. i. 270 ὑπὸ μητρὶνῃ βίοντον βαρὺν ἡγηλάζει.

32. ἀκάνθας belongs both to δαίλυον and μογέοιεν, 'loosening their coils in their agony'; cf. Ap. Rhod. iv. 150:

αὐτὰρ ὃ γ' ἤδη  
οἴμῃ θελγόμενος δολιχὴν ἀνελύετ' ἀκάνθας  
γῆγενέος σπείρης μήκυνε δὲ μυρία κύκλα.

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δ οί: cf. the scansion of *Piäd* xxii. 307 τό οί ὑπὸ λαπάρην τίτατο μέγα τε στιβαρόν τε: *Odys.* ix. 398; xxi. 136. The line resembles closely Antimachus, *frag.* 74 τό βά οί ἀγχιλεχῆς κρέματο πᾶρ πάσσαλον αἰεί.

47. δμῶας, κ.τ.λ. Note here as at the beginning of the poem how homely the description of Theocritus is as compared with Pindar (above on l. 14). Theocritus' heroes would hardly let you believe that they belong to that past which was never present. In Theocritus the sleepy, snoring servants are hardly roused by the master (αὐτός) and the mill-slave, and then come crowding in a throng of frightened domestics; for Pindar there must come at this moment of the adventure *Καδμείων ἀγοί χαλκίοις σὺν ὄπλοις δραμόντες*.

For ἐκφυσῶντας cf. Verg. *Aen.* ix. 326 'toto proflabat pectore somnum,' where Servius has 'periphrasis est ne verbo humili stertentem dicat'; here the 'humile verbum' is not intended to be concealed.

48. ὅτι θάσσον: Arist. *Probl.* 866 a 25 ὅπως ὅτι θερμότερος ᾖ.

51. μύλαις ἔπι: cf. *Odys.* xx. 105:

φήμην δ' ἐξ οἴκοιο γυνή προέηκεν ἀλετρὶς  
πλησίον, ἐνθ' ἄρα οἱ μύλαι εἶατο ποιμένι λαῶν.

l. 49 has a Homeric ending (*Odys.* xxi. 47); l. 52 resembles *Piäd* xviii. 525 οἱ δὲ τάχα προγένοντο.

56. συμπλήγηδην: apparently = 'in panic' not 'consplosis manibus' (see Meineke's note)—a new word, but formed like ἐμπλήγηδην (*Odys.* xx. 132). Similar words in -δην, -δα, -δόν are coined with great frequency in the poets: ἀναμίγηδην, ἀνάμυδα, ἐμπελάδην, δράγηδην, ληδόν (for Homeric λαδόν), ἐκκηδόν, &c.

57. δεικανάασκεν, 'showed'; *vid.* Liddell and Scott.

58. κουροσίνα: a new coinage of the Alexandrian poets.

60. βάλε: Callim. *Del.* 265 ἀπ' οὐδὲος εἴλεο παῖδα ἐν δ' ἐβάλευ κόλποισιν.

61. ξηρόν ὑπαὶ δέους, 'paralyzed with fear'; Arist. *Lysist.* 385 ἀλλ' αὐτὸς εἰμ' ἤδη τρέμων.

ὑπαὶ δέους: cf. *A. Pal.* vi. 220 ἀναυδος ἔμεινε δέους ὕπο.

ἀκρόχλοον, 'deadly pale.'

64. τρίτον: the third cock-crow. 'Noctis enim tempus quemadmodum in tres partes erat divisum, ita tertia pars, quae a gallicinio (ἀλεκτοροφωνία) nomen habebat, in tres particulas erat subdivisa. Sic *Id.* xviii. 56 ὁ πρῶτος δοῖδς de primo gallicinio ponitur indicatque primum mane' (Wuestemann).

65. Τειρεσίαν: cf. Pind. *N.* i. 90:

γείτονα δ' ἐκκάλεσεν  
(Amphitryon) Διὸς ὑψίστου προφάταν ἔξοχον,  
ὀρθόμαντιν Τειρεσίαν· ὁ δὲ οἱ φράζε καὶ παντὶ  
στρατῷ, ποίας δμλήσει τύχαις, κ.τ.λ.

67. ἔμελλεν: the imperfect is correct here. Oratio Recta would use ἔμελλε—a thing is fixed from of old in destiny—not μέλλει. *Odys.* ii. 156 ὥρμηναν δ' ἀνὰ θυμὸν ἄ περ τελέσθαι ἔμελλον: Arist. *Vesp.* 460 ἀρ' ἐμέλλομέν ποθ' ὑμᾶς ἀποσοβήσειν τῷ χρόνῳ.

69. αἰδόμενος: *Odys.* iv. 326:

μηδὲ τί μ' αἰδόμενος μείλισσέο μηδ' ἐλεείρων,  
ἀλλ' εὖ μοι κατάλεξον, κ.τ.λ.

καὶ ὥς, 'even thus.' We should expect οὐδ' ὥς as the sentence is negative.

70. κλωστήρης, 'spindle'; *Odys.* vii. 197:

πίσεται ὅσσα οἱ Αἴσα κατὰ Κλωθῆς τε βαρεῖαι  
γεινομένην νήσαντο λίνῃ.

A. *Pal.* vii. 14:

ὦ τριέλκτον  
Μοῖραι δινεύσαι νῆμα κατ' ἡλακάτας.

71. Εὐπρεΐδα: Teiresias appears by this name in Callim. v. 81. The MS. version of this line is hardly tolerable, though we find such scansion as γεραίους (Tyrtæus), ζητρεῖον (Herond.), υἱός (*Odys.*), ἀραῖος as well as οἶός τε, τοῖαῦτα, &c. μάντι is an obvious gloss.

φρονέοντα διδάσκω: the emphasis is on the participle; 'thou knowest all I tell thee.'

73. ἀριστοτόκεια: cf. *Megara*, 27 αἰνотόκεια. The sense there is obviously 'most wretched of mothers,' so here 'noblest of mothers' not 'mother of noblest sons'; Eurip. *Rhes.* 909 ἀριστοτόκαιο γέννας, 'noblest of children.' See Kenyon on Bacchyl. xi. 106.

74. μελλόντων δέ, 'and treasure in thy heart the happier turns of fate.'

76, 77. πολλαί, 'many a dame of Greece, while she rubs the soft thread about her knee at eventide, shall sing of Alcmena by name.' The important word is αἰδοῖσθαι—the participle.

περὶ γούνατι: cf. A. *Pal.* vii. 726 (Leonidas):

ἡ μὲν κὴ μὲν περὶ γούνατος ἄρκιον ἰσθῶ  
χεῖρὶ στρογγύλλουσι ἡμερόεσσα κρόκη.

The use of κατατρίψοντι (-ουσι) is rather far-fetched, but expresses the careful twisting and rubbing smooth of the thread before weaving, Verg. *Georg.* i. 390 'nocturna carpentes pensa puellae.'

79. ἐς οὐρανόν: cf. the prophecy in Pindar, *N.* i. 105:

αὐτὸν μὲν ἐν εἰρήνῃ καμάτων μεγάλων ἐν σχερῶ  
ἀσυχίαν τὸν ἅπαντα χρόνον ποινὰν λαχόντ' ἐξάιρετον  
δολβίους ἐν δόμασι, δεξιόμενον θαλερὰν ἦσαν ἄκοιτιν  
. . . παρ Διὶ Κρονίδῃ σεμνὸν αἰνήσειν δόμον.

80. ἀπὸ στέρνων πλατύς, 'broad of breast'; cf. xiv. 68.

πλατύς: cf. Simon. *Epig.* 108 οὐ πλατεῖ νικῶν σώματος ἀλλὰ τέχνη.

83. Τραχύνιος: Soph. *Trach.* 1191 sqq.; Bacchyl. xvi.

84. γαμβρός: cf. xviii. 18.

86. ἔσται (ἔτε): cf. xxiii. 34; *Iliad* xiii. 817; *Odys.* xviii. 272. Teiresias seems to prophecy a new golden age on earth as the

result of Heracles' labours; cf. Verg. *Ecl.* iv. 24. The idea is unusual in this connexion, but there is hardly ground for suspecting the verses as an interpolation.

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95. ὑπερούριον, 'out of the land.' The adjunct. = ὑπὲρ τοὺς ὄρους; cf. xiv. 55, &c.

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Note the use of the *nominative* with the infin. here in command. According to the usual use the accus. is employed when the person to whom the command applies is not present in person. As here Quint. Smyrn. xii. 29 λαοὶ δ' ἀπὸ νόσφι νείεσθαι: Hesiod, *Op.* 459 δὴ τότε' ἐφορμηθῆναι ὁμῶς δμῶές τε καὶ αὐτός.

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102. βαρύς: cf. Soph. *O. T.* 17 σὺν γήρᾳ βαρεῖς.

103. νέον φυτόν. The simile is as old as Homer, *Iliad* xviii. 56:

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τὸν μὲν ἐγὼ θρέψασα, φυτὸν ὥς γουνῷ ἀλαΐης, κ.τ.λ.

Cf. Quint. Smyrn. vii. 645 ὁ δ' ἄρ' ὦκα θεῶν ἐρικυδέϊ βουλῇ ἔρνος ὕπας ἐριθηλὲς ἀέξετο.

104. κεκλημένος Ἀμφιτρύωνος: Eurip. *H. F.* 31 οὗ ταυτὸν ὄνομα παῖς πατρὸς κεκλημένος. The remainder of the idyll is occupied with a brief account of the training of the young Heracles; it is somewhat bald and has little connexion with the preceding narrative. It is probable that here for once Theocritus yields to the learned tendency of the Alexandrian school, and introduces mythology for mythology's sake alone, especially as the majority of the legends here alluded to are scarcely known elsewhere, or not at all. An additional motive may however be that already noticed; to glorify Heracles as the last ancestor of the house of Ptolemy, and to glorify him by giving him as pupil to a group of heroes.

107. ἐπίσκοπον εἶναι, 'to be a marksman with the arrow'; ἐπίσκοπος is the adjective, *vid.* Liddell and Scott. The genitive stands after it as after ἐπιστήμων or the like (ἀφροδισίαν δυσέρατες, Xen. *Oec.* xii. 13). Most editors now read ἐπὶ σκοπὸν εἶναι ἁστόν, but this is an unnecessary alteration.

108. ἐκ πατέρων: cf. xvii. 13.

Ἰφνείος: with the dative here and xxv. 119, and Hesiod, *Op.* 120; elsewhere with genitive. Eurytus named with Heracles as the greatest of archers in *Odys.* viii. 224 οἱ βα καὶ ὀθανάτοισιν ἐρίζεσκον περὶ τύξων.

110. εὐμόλπος: MSS. Εὐμόλπος, but 'tres Eumolpos habet Schol. Soph. O. C. 1046, quorum nemo erat filius Philammonis'. Lege Φιλάμμων εὐμόλπος = *Philam. cantu peritus*, et intellige de Thamyræ (*Iliad* ii. 595) Suidas: Φιλάμμων ἕτερος δὲ ᾄδουσι θαμύρου τοῦ Θρακῆος πάτερα γενέσθαι.' Taylor quoted by Briggs.

111. Join ὅσσα ἀπὸ σκελέων σφάλλοντι, 'all the tricks of foot wherewith the nimble Argive wrestlers throw each other in the bout.'

ἀπὸ σκελέων: cf. vii. 6 ἐκ ποδῶς (note). ἔδροστρόφοι, 'with a quick twist.' Theophrastus περὶ ὕψι-μαθίης καὶ παλαιῶν ἐν τῷ βαλανείῳ πυκνὰ τὴν ἔδρην στρέφειν.

114. πάμμαχοι: Heracles is trained (1) in wrestling; (2) in boxing; (3) in the combined exercises of the Pancratium: see note on xxii. 66.

116. Φανοτή: of Phanotà or Phanoteia a town of Phocis. This Harpalycus is not elsewhere known in connexion with Heracles.

120. σύριγγα: Soph. *Electra* 720, describing the chariots coming close round the turning-point of the course (νύσσα):

κεῖνος δ' ὑπ' αὐτὴν ἐσχάτην στήλην ἔχων  
ἔχριμπτ' αἰὲ σύριγγα, δεξιὸν τ' ἀνέις  
σειραῖον ἵππον εἴργε τὸν προσκείμενον.

Amphitryon appears as a great charioteer in Pindar, *P.* ix. 81.

122. ἐξήρατο: *Odys.* xiii. 137:

ὅς ἂν οὐδέποτε Τροίης ἐξήρατ' Ὀδυσσεύς,  
εἴπερ ἀπήμων ἦλθε, λαχὼν ἀπὸ ληϊδος αἶσαν.

124. διέλυσαν ἱμάντας: 'Commendatur Amphitryonis peritiam ea eo quod nondum fractos currus servaverat usque dum lora eorum prae vetustate soluta essent' (Briggs).

125. προβολαίφ: cf. xxii. 120.

ῶμον: cf. Tyrtæus, ii. 23:

μηρούς τε κνήμας τε κάτω καὶ στέρνα καὶ ὦμους  
ἀσπίδος εὐρείης γαστρὶ καλυψάμενος.

The ῶτον of the MSS. would only be possible if Heracles were pictured retreating like Ajax in *Iliad* xi. 545 (ὅπιθεν δὲ σάκος βάλεν ἐπαβύειον); or the shield was slung on the back when not in use; Ap. Rhod. iii. 1320, of Jason ploughing—ὃ δ' ἄρ' αὖτις ἐλὼν σάκος ἐνθετο νώτῳ ἐξόπιθεν.

129. Ἰππαλίδας: (1) son of Hippalus; then this Castor is not the brother of Pollux, but another not elsewhere known: (2) Ἰππαλίδας is read by some as a by-form of Ἰππεύς: then the story of the next two lines does not suit Castor; besides, though we have δραπετίδης = δραπέτης, and a number of comic formations, κλεπτιδής, γραμμοδιδασκαλίδης, &c., Ἰππαλίδας would necessitate a form Ἰππαλος or Ἰππάλης: and there is no such word.

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ὁ δ' ἀνέδραμεν ἔρνεϊ ἴσος  
τὸν μὲν ἐγὼ θρέψασσα, φυτὸν ὡς γουνῷ ἀλαΐης, κ.τ.λ.

Cf. Quint. Smyrn. vii. 645 ὁ δ' ἄρ' ὦκα θεῶν ἐρικυδέϊ βουλῇ ἔρνος ὥπως ἐριθηλὲς ἀέξετο.

104. κεκλημένος Ἀμφιτρώωνος: Eurip. *H. F.* 31 οὗ ταυτὸν ὄνομα παῖς πατρὸς κεκλημένος. The remainder of the idyll is occupied with a brief account of the training of the young Heracles; it is somewhat bald and has little connexion with the preceding narrative. It is probable that here for once Theocritus yields to the learned tendency of the Alexandrian school, and introduces mythology for mythology's sake alone, especially as the majority of the legends here alluded to are scarcely known elsewhere, or not at all. An additional motive may however be that already noticed; to glorify Heracles as the last ancestor of the house of Ptolemy, and to glorify him by giving him as pupil to a group of heroes.

107. ἐπίσκοπον εἶναι, 'to be a marksman with the arrow'; ἐπίσκοπος is the adjective, *vid.* Liddell and Scott. The genitive stands after it as after ἐπιστήμων or the like (ἀφροδισίαν δυσέρατες, Xen. *Oec.* xii. 13). Most editors now read ἐπὶ σκοπὸν εἶναι ὑστὸν, but this is an unnecessary alteration.

108. ἐκ πατέρων: cf. xvii. 13.

ἰφνειός: with the dative here and xxv. 119, and Hesiod, *Op.* 120; elsewhere with genitive. Eurytus named with Heracles as the greatest of archers in *Odys.* viii. 224 ὁ βα καὶ ἀθανάτοισιν ἐρίζεσκον περὶ τόξων.

110. εὐμόλπος: MSS. Εὐμόλπος, but 'tres Eumolpos habet Schol. Soph. *O. C.* 1046, quorum nemo erat filius Philammonis. Lege Φιλάμμων εὐμόλπος = *Philam. cantu peritus*, et intellige de Thamyri (*Iliad* ii. 595) Suidas: Φιλάμμων ἕτερος ὃν ᾄδουσι Θαμύρου τοῦ Θρακῆος πατέρα γενέσθαι.' Taylor quoted by Briggs.

111. Join ὅσσα ἀπὸ σκελέων σφάλλοντι, 'all the tricks of foot wherewith the nimble Argive wrestlers throw each other in the bout.'

ἀπὸ σκελέων: cf. vii. 6 ἐκ ποδός (note).

ἑδροστροφῆ, 'with a quick twist.' Theophrastus περὶ ὕψι-  
μαθίης καὶ παλαίων ἐν τῷ βαλανείῳ πυκνὰ τὴν ἔδρην στρέφειν.

114. πάμμοχοι: Heracles is trained (1) in wrestling; (2) in boxing; (3) in the combined exercises of the Pancratiun: see note on xxii. 66.

116. Φανοτή: of Phanotè or Phanoteia a town of Phocis. This Harpalyceus is not elsewhere known in connexion with Heracles.

120. σύριγγα: Soph. *Electra* 720, describing the chariots coming close round the turning-point of the course (νύσσα):

κεῖνος δ' ὑπ' αὐτὴν ἐσχάτην στήλην ἔχων  
ἔχριμπτ' αἰεὶ σύριγγα, δεξιὸν τ' ἀνείσ  
σειραῖον ἵππον εἰργε τὸν προσκείμενον.

Amphitryon appears as a great charioteer in Pindar, *P.* ix. 81.

122. ἐξήρατο: *Odys.* xiii. 137:

ὅς' ἂν οὐδέποτε Τροίης ἐξήρατ' Ὀδυσσεύς,  
εἵπερ ἀπήμων ἦλθε, λαχὼν ἀπὸ ληΐδος αἶσαν.

124. διέλυσαν ἱμάντας: 'Commendatur Amphitryonis peritias ea eo quod nondum fractos currus servaverat usque dum lora eorum prae vetustate soluta essent' (Briggs).

125. προβολαίφ: cf. xxii. 120.

ἄμω: cf. Tyrtæus, ii. 23:

μηρούς τε κνήμας τε κάτω καὶ στέρνα καὶ ὦμους  
ἀσπίδος εὐρείης γαστρὶ καλυψάμενος.

The νῶτον of the MSS. would only be possible if Heracles were pictured retreating like Ajax in *Iliad* xi. 545 (ὄπιθεν δὲ σάκος βάλεν ἐπταβύειον); or the shield was slung on the back when not in use; Ap. Rhod. iii. 1320, of Jason ploughing—ὁ δ' ἄρ' αὖτις ἐλὼν σάκος ἐνθετο νῶτφ ἐξόπιθεν.

129. Ἰππαλίδας: (1) son of Hippalus; then this Castor is not the brother of Pollux, but another not elsewhere known: (2) Ἰππαλίδας is read by some as a by-form of Ἰππεύς: then the story of the next two lines does not suit Castor; besides, though we have δραπετίδης = δραπέτης, and a number of comic formations, κλεπτιδῆς, γραμμοδιδοσκαλίδης, &c., Ἰππαλίδας would necessitate a form Ἰππαλος or Ἰππάλης: and there is no such word.



It is best therefore to admit here the existence of Castor son of Hippalus.

138. ἀσφαλῆως . . . κορίσσαι: another homely, if not comic, touch.

ἀσφαλῆως: *A. Pal.* v. 182 χοῦς γὰρ ἐνεῖσι δύο ἀσφαλῆως, 'for certain.'

κορίσσαι: not ἐκόρεσεν as the possibility is regarded as still present; *Odys.* xiii. 86:

ἡ δὲ μάλ' ἀσφαλῆως θέεν ἐμπεδον οὐδέ κεν ἵρηξ  
κίρκος ἀμαρτήσκειν, ἐλαφρότατος πετεηνῶν.

139. ἐπ' ἄμαπ: in the day, as opposed to his square meal at evening (δείπνον).

The poem closes abruptly on the picture of the barelegged Heracles, but these abrupt endings are fully in the manner of Theocritus, and not the slightest attention should be paid to the notice of the Juntine edition ἀτελής, or that of Callierges, λείπει τὸ τέλος. See the next idyll, *Megara*, and *Introd.* p. 29.

## XXV.

On this poem see Introduction, p. 29. It falls into three divisions: (1) ll. 1-84 the meeting of Heracles with an old labourer; his inquiry concerning Augeas; their journeying toward the stables. (2) The meeting with Augeas is not described, but we have a sudden transition to the cattle stalls, and description of Heracles felling a bull which attacked him. (3) Another sudden transition, l. 153: Phyleus and Heracles are found going to 'the town,' the reason for the journey is not given. In the course of the walk Heracles tells his companion the story of the Nemean lion.

The title of the poem, Ἡρακλῆς Λεοντοφόνος, is therefore incomplete. The poem rather describes a day in the life of Heracles, ending with his personal narrative. There is no direct evidence that any part of the poem has been lost, or that additions were contemplated by the author; nor is it necessary to hold such a view; the abrupt beginning and transitions leave no obscurity, and are therefore unobjectionable. On the MS. see *Introd.* pt. ii. There are striking diversities of reading due probably to the fact that the original archetype was in places illegible. I have followed the Π tradition generally (cf. Ahrens) save where its readings are due to mere guesswork (e.g. l. 1). The best collation is given by Hiller, *Beiträge*, p. 96; cf. *ib.* p. 47 and 80 foll.

The dialect is Epic; the vocabulary is chiefly Homeric, but contains many words unknown to the old poetry, and not a few ἀπὰρ λεγόμενα.

1. The speaker and the question put by him are learned from the labourer's answer, l. 7 sqq.

4. εἰνοδίω, 'the god of the roads.' For this attribute of

Hermes, cf. Soph. *Philoct.* 133 Ἑρμῆς ὁ πέμπων δόλιος ἡγήσαιο νῦν: hence the erection of the statues of Hermes at the street corners.

5. κεχολῶσθαι. Hiller quotes Diphilus (in Athenaeus, 238 F) ἀγροεῖς ἐν ταῖς ἀραῖς ὅ, τι ἐστὶν εἴ τις μὴ φράσει' ὁρθῶς ὁδόν.

9. νάοντος . . . Ἑλισσύντος, 'of the flowing Elisua.' This was a river of Pisatis (Elis). ὁμῶς: adverbial; 'on either side.' Βουπρασίου (l. 11) is in N. Elis. Μήνιου (l. 15) is the stream which Heracles diverted into the stables of Augeas to clean them.

12. χωρὶς . . . σηκοί. The sheepfolds are scattered in the different districts of Elis where the flocks are; the cattle stalls (l. 18) are all together and the herds are massed in one place.

16. θαλέθουσι ποίην. The verb is not causal, but intransitive; and μέλ. ποίην is cognate accusative: cf. v. 154; Nonnus, *Dion.* vii. 346 δροσεροῦ λειμῶνος ἀνέβρυν ἀνθεα τοίχοι ('burst into flower'); Herond. i. 52 ἱυλον ἀνθεύοντας; Pind. *Ol.* iii. 23 καλὰ δένδρε' ἐθαλλον χώρος.

εἰαμεναί, 'meadows.'

18. ἐπὶ δεξιᾷ χειρός, 'on thy right'; Isocr. 65 b ἐπὶ τὰδε φασηλίδος, 'on this side of Phaselis.'

19. εὖ μάλα πᾶσα: xxiv. 94. The stable is all in one place not divided like the sheepfolds.

20. ἐπηγεταναί, 'in close groves.'

23. εὐθύς, 'hard by' of place; cf. Thucyd. vi. 96; vii. 22.

24. πολὺν καὶ ἀθέσφατον: conjoined like μακρὸς καὶ ἀναριθμητος, Soph. *Ajax* 646; πολλῇ ἀπειραν, *Odys.* xv. 81; πολὺς ὄμβρος ἀθέσφατος, *Iliad* x. 6. See Lobeck in *Ajax*, loc. cit.; and cf. *IIdyll* vii. 15, note.

25. τριπόλοις: see xvi. 94, note.

27. οὄρους = ὄρους: the boundaries of the domain. The labourer has been describing the various divisions of Augeas' domain: the sheep lands, the cattle pastures, the corn lands (l. 25), and labourers' cottages. The sense of the present line, 'the boundaries are known by the gardeners (? vine-dressers),' seems to be 'the fourth part of the domain—on the hills about hollow Elis (l. 31) is vineland, with which we here have nothing to do, but only see the labourers when they come to annual festival and wine-treading (ἀγροί, cf. vii. 25).' οὄρους ἴσασι therefore is equivalent to ἐν ὄροις οἰκοῦσιν. Meineke gives this sense but reads ναίουσι. Hiller's translation, 'si scire cupis ubi tandem termini ditionis sint interroga fossores'; hoc est, 'latissime patent fines,' seems greatly forced and unnatural.

38. κακῶν ἕξ: cf. xxii. 56, note. The line echoes *Iliad* xiv. 472 οὐ μὲν μοι κακὸς εἶδεται οὐδὲ κακῶν ἕξ, κ.τ.λ.

40. οἶον: note exclamatory, but = ἐπεὶ τοῖον: cf. xv. 146; *Odys.* xviii. 74:

ἦ τάχα Ἴρος Ἄϊρος ἐπίσπαστον κακὸν ἕξει,  
οἷην ἐκ βακείων ὁ γέρων ἐπιγουνίδα φαίνει.

*Odys.* iv. 611 αἰματός εἰς ἡγαοῖον, φίλον τέκος, οἷ' ἀγορεύεις.

For ἐπιπρέπει cf. Pind. *P.* viii. 64 φυᾷ τὸ γενναῖον ἐπιπρέπει ἐκ πατέρων παισὶν λῆμα.

44. ἤγαγεν χρεῖω: cf. *Odys.* iv. 312.

45. κρίνουσι: *Iliad* xvi. 387 εἰν ἀγορῇ σκολιάς κρίνωσι θέμστας. The king with the elders of the people sits in judgement (in *Ap. Rhod.* iv. 1175 Aleinous ἐν χειρὶ σκῆπτρον ἔχεν χρυσοῖο δικασπύλον ᾧ ὑπο λαοὶ θείας ἀνὰ ἄστυ διεκρίνοντο θέμστας—*διεκρίνοντο* is passive—were judged with righteous judgment). In the Homeric age the king would hardly have coadjutors; cf. *Hesiod, Theog.* 85 πῖντες ἐς αὐτὸν ὀρώσι διακρίνοντα θέμστας. 'These θέμστας refer to men's rights which may have become a subject of dispute and require the decision of an authorized judge' (Paley).

50. ἄλλον, 'for God makes man dependent upon man.' (*Eurip.*) *Rhesus* 106:

ἀλλ' οὐ γὰρ αὐτὸς πάντ' ἐπίστασθαι βροτῶν  
πέφυκεν· ἄλλφ δ' ἄλλο πρόσκειται γέρας.

51. δῖος: *Odys.* xiv. 413 δῖος ἑφορβός.

55. βίη Φυλῆος: a well known Homeric periphrasis, *ιερή* is *Τηλέμαχοιο*: is *Ὀδυσῆος* (*Iliad* xxiii. 720); βίη 'Ηρακλείη, l. 154 of this Idyll; *Odys.* xi. 601, &c.

56. ἡμασι πολλοῖς, 'after many days'; as χρόνῳ: διὰ χρόνου, 'after long time.'

58. ὥς που, 'since even kings I take it think their household will be surer for their own care.'

61. ἵνα, 'where.' κεν belongs to the verb.

τέττοιμεν, 'find.'

66. μή τί οἱ, 'lest perchance his word should be out of season, in his fellow's haste.'

67. σπερχομένου: genit. absol. without subject after dative. *Vid. Index.*

οἱ: cf. vii. 25.

68. κύνες: cf. *Odys.* xiv. 29:

ἐξαπίνης δ' Ὀδυσῆα ἴδον κύνες ὑλακόμωροι.  
οἱ μὲν κεκλήγοντες ἐπέδραμον . . .  
ἀλλὰ συβάτης ὥκα ποσὶ κραιπνοῖσι μετασπῶν  
ἔσσουσ' ἀνὰ πρόθυρον, . . .  
τοὺς μὲν ὁμοκλήσας σεύεν κύνας ἄλλυδις ἄλλον  
πυκνήσιν λιθάδεσσιν.

71. τὸν δὲ γέροντα, 'but fawned about the old man with aimless yelping.'

72. ἀχρεῖον: because the dogs are barking not at any one, as is their proper work, but out of sheer high spirits; cf. *Odys.* xviii. 163 ἀχρεῖον δ' ἐγέλασσε.

περίσσαινον: cf. *Odys.* xvi. 4 Τηλέμαχον δὲ περίσσαινον κύνες ὑλακόμωροι.

κλάζοντε: dual participle with plural subject and verb (more than two being meant); cf. xxv. 137. This use becomes not uncommon in late authors, *Oppian, Cyne.* ii. 165:

οἷά τε λαχύνεντες ἀριπρεπὲς εἶδος ἔχουσι  
ξανθόκομοι βλοσυροὶ θηρῶν μεδέοντε λέοντες.

*Aratus*, 1023 ὁπὲ βοῶντε κολοιοί. The instances quoted from

Homer are all doubtful, *Iliad* i. 567; v. 487 (a couple are addressed); *vid.* Monro, *Hom. Gram.* 170, 173.

73. ἀπὸ χθονὸς ὄσσον, 'just lifting from the ground'; cf. xxii. 195, note.

76. Cf. *Odys.* xiv. 527:

χαῖρε δ' Ὀδυσσεὺς  
ὅττι βά οἱ βίτου περικῆδετο νόσφιν ἑόντος.

*Odys.* xvii. 200:

τῷ βήτην, σταθμὸν δὲ κύνες καὶ βώτορες ἄνδρες  
βύατ' ὅπισθε μένοντες.

79. ὥς ἐπιμηθέας: Liddell and Scott give 'thoughtful,' but this does not suit the context and is doubtful; the word naturally suggests 'Ἐπιμηθεύς, 'the man who thought when it was too late.' In Herondas, iii. 94 (the only other place where the word is used), Metrotima, after having her boy thrashed, says ἐπὶ ἐπιμηθείας τῷ γέροντι, Λάμπρισκε, ἐλθοῦσ' ἐς οἶκον ταῦτα. Buecheler translates 'de industria,' but a better sense is got if we take it to mean 'I will get the boy thrashed first, and tell the old man about it *casually* afterwards.' Here then it will mean 'the dog is quick to fly at any one (l. 80 *sq.*), but *slow* to think whether it be friend or foe.' Recent editors 'emend': ἐπιπειθέας, Ahrens; ἐπικηδέας, J. A. Hartung; but we evidently want something in contrast to εἰ φρένες ἦσαν of l. 80, cf. Plato, *Rep.* 376 a ὃν ἂν ἰδῇ ἀγνώτα χαλεπαίνει οὐδὲν δὲ κακὸν προπεπονθώς.

83. ἰάκοτον, 'savage.'

ἀρρηγνέας—apparently an onomatopoeic word—'snarling.'

85. The second episode begins here. Heracles is come to the stalls; the cattle are described coming in thousands over the plain, like the clouds packed and driven by the south-west storm.

87. μετ' αὐλία τε: for scansion cf. *Iliad* xi. 10 μέγα τε δεινὸν τε. μετά, 'into'; cf. vii. 24; *h. hymn Demet.* 338 μετὰ δαίμονας, 'to be among the gods.'

93. ἀριθμὸς οὐδ' ἄνυσις, 'no count nor end.'

ἄνυσις, 'power of ending'; cf. πρῆξις, *Odys.* x. 202 οὐ πρῆξις ἐγίγνετο μυρομένοισιν.

μετά: cf. i. 39.

97. στείνοντο δέ, 'the rich fields were too narrow for the host.'

98. μυκηθμῷ goes with ἐρχομένης, 'as they wound along lowing.' For the structure of the line cf. Hesiod, *Theog.* 157 πάντας ἀποκρύπτασκε (καὶ ἐς φάος οὐκ ἀνίσσκε) γαίης ἐν κευθμῶνι: *Odys.* viiii. 475 νάτου ἀποπροταμῶν (ἐπὶ δὲ πλείον ἐλέλειπτο) ἀργι-  
όδοντος ὕδς.

100. ἔκηλος, 'idle'; a post-Homeric meaning.

103. κωλοπίδας, 'clogs' or 'thongs about the leg' to keep the cow from kicking the pail over.

περισταδὸν ἐγγύς: an instance of the same redundancy of expression as was noted in vii. 142 περὶ πίδακας ἀμφί: xiii. 24 ἀφ' ᾧ τότε: cf. xxv. 147, 126 συνάμα: xi. 65.

105. γάλακτος: partit. genit. after πινέμεναι, cf. ii. 152.

110. βαρύφρονος, 'deeply pondering.'

112, 113. θυμὸν . . . ἀρηρότα: a modification of the Homeric φρεσὶν ἦσιν ἀρηρώς (*Odys.* x. 553).

115. οὐ γάρ κεν, 'for none had counted or thought that so great would be the spoil of one man, no nor of ten besides'; cf. *Odys.* xiv. 96:

οὐτινι τόσση (ζωή)  
ἀνδρῶν ἡρώων οὐτ' ἡπίεριοι μελαίνης  
οὐτ' αὐτῆς Ἰθάκης. οὐδὲ ξυνεείκοσι φωτῶν  
ἔστ' ἄφενος τοσσούτων.

117. πολύρρηγες: the wealth is counted in sheep according to the practice of the patriarchal age.

πάντων ἐκ βασιλῆων, 'from a line of kings.'

119. περὶ πάντων, 'surpassing all men'; a Homeric use of the preposition; cf. *Iliad* v. 325 Δηϊπύλῳ . . . περὶ πάσης τῆν δὴμ-  
λικῆς, &c.

121, 122. νοῦσος . . . αἴτ': the relative is here used in the generic plural after singular noun; cf. Eurip. *Orest.* 918 αὐτουργὸς οἵπερ καὶ μόνον σώζουσι γῆν: Id. *Supp.* 867 φίλοις ἀληθῆς ἦν φίλος παρούσι τε καὶ μὴ παρούσιν, ὧν ἀριθμὸς οὐ πολὺς: *Odys.* v. 438 κύματος ἐξαναδύς, τά τ' ἐρεύγεται ἡπειρόνδε.

127. κνήμαργοι, 'white-legged.' ἔλικες, generally taken here to mean 'black' on the strength of Hesychius' assurance ἔλιξ μέλας. In Homer ἔλικες βοῦς means either 'with rolling gait' or 'with twisted horns.' In Hesiod, *Theog.* 298 ἐλικώπιδα νόμφην may be 'black-eyed maiden.' Black obviously suits the context here.

131. ἀρηγσταί, 'white'; cf. Ap. Rhod. iv. 974 of the oxen of Helios, οὐδὲ τις ἦεν κυανή μετὰ τῇσι δέμας, πᾶσαι δὲ γάλακτι εἰδό-  
μεναι χρυσέοισι κεράσσι κυδιάσκον.

134. προγενεότατο (προγένοιοντο): optative of general time in historic sequence.

137. λεύσσοντε: dual for plural; see above, l. 72. For the phrase cf. *Odys.* ii. 152 ὄσσοντο δ' ὀλεθρον: Eurip. *Alcest.* 773 τί σε μὲν καὶ πεφροντικὸς βλέπει;

138. σθένει ψ: *Iliad* v. 71 πόσῃ ψ: xvi. 542 σθένει ψ, &c.

142. χαροποῖο, 'tawny.'

145. ἐδράξατο . . . κέρασ, 'gripped him by the left horn'; cf. iv. 36.

148. ὦμω, 'throwing the weight of his shoulder on the thrust'; cf. xxii. 124.

149. μῶν, 'the muscle'; cf. xxii. 48. The passage seems to be imitated by Quint. Smyrn. vi. 236:

ἀπὸπρόθι δ' ἐπλετο ταῦρος  
πύρπρος ὃν βα καὶ αὐτὸν ἀμαιμάκετόν περ ἔόντα  
γνάμπε βίη κρατεροῖο κεράτος: οἱ δὲ οἱ ἄμφω  
ἀκάματοι μῶνες ἐρειδομένοιο τέταντο.

153. Here the poet passes to the third episode. Phyleus tells Heracles how a man of Achaea had come among them with a wondrous tale of the killing of the Nemean lion by an unknown hero; surely the unknown can be no one than Phyleus' present companion. Is it so, and will he tell how the deed was done? Heracles acknowledges his identity, and tells

in a modest but spirited narrative how he slew the beast. The transition is as abrupt as at 84, and we are left to supply a number of details at our pleasure.

154. ἑστιχέτην: note that while in Homer the dual never has the augment, later Epic adds it.

155. The two had left the stalls by a narrow path through the vineyards where there was not room for both to walk abreast. Phyleus therefore defers his questioning until they reach the broader road (λαοφόρος κέλευθος).

δθ. is answered by τῇ μιν ἄρα, 159.

156-158. ἐξάνυσαντες, 'when they had reached the end.

ἀμπελών: a rarer form for ἀμπέλων.

χλωρά θέουσα, 'a line of green among the trees.' χλωρά is cognate accus. (=adverb). So Hesiod, *Scut.* 147 ὀδόντες λευκά θέοντες: ποίην λευκά θέουσαν, Herod. *Att.* v. 24: ποταμοὶ κελαδεῖνὰ ρέοντες, Ap. Rhod. iii. 532 (see Lobeck on *Ajax*, p. 71 sqq.). I have altered Meineke's θεούση to θέουσα since the greenness of the wood would not make the path less clear. Theocritus surely means a narrow grass-grown path, scarcely distinguishable in the green wood. Ap. Rhod. i. 546 ἐλευκαίνοντο κέλευθοι ἀτραπίς ὡς χλοεροῖο διειδομένη πεδίοιο.

162, 163. The reading of these lines as it stands in the MSS., though awkward, is not incapable of defence. Tr. 'But now, as it were, am I giving mind to a tale which long time since I heard of thee' (lit. having heard a tale of thee long ago I am now as it were giving mind to it). ὥσπερ qualifies ἐνὶ φρεσὶ βάλλομαι, and gives a hesitating tone to the assertion. He is not quite certain yet of the correctness of his conclusion; ὥσπερ therefore = 'quasi,' and βάλλομαι remains the main verb. In 162 join πάλαι πάγχυ. σφετέρῃσι here = ἐμαῖς.

ἐνὶ φρεσὶ: cf. *Iliad* i. 297 ἄλλο δέ τοι ἔρῳ, σὺ δ' ἐνὶ φρεσὶ βάλλεο σῆσι.

164. ὡς μέσος ἀκμῆς, 'in the middle of his prime.' For the genitive cf. Herod. i. 170 Τέων γὰρ εἶναι μέσον τῆς Ἰωνίης: St. Matt. xiv. 24 τὸ δὲ πλεῖον ἤδη μέσον τῆς θαλάσσης ἦν, 'in the midst of the sea.' More usually the genitive denotes the extremes between which a thing lies, not the whole in which a central point is taken. [Similar are Anacreont. xii. 16 μέσος δὲ καρδίας μεν ἔδυε: *Iliad* vi. 118 πυμάτη θίεν ἀσπίδος ὀμφαλοέσσης.]

168. αἰνολέοντα = αἰνὸν λέοντα: cf. xxiv. 73, note. So μονολέων (Leonidas, 65) = μόνος λέων: μονόλυκος, Aratus; αἰνόλυκος, A. *Pal.* vii. 550.

178. εἴτ' ἐτύμως. This clause depends on ἵνα γνῶω. The following εἰ σὺγ' ἐκείνος depends on εἴτ' ἄγε.

179. ἀκούοντεςσιν = ἀκούουσι: cf. v. 16; *Odys.* i. 352; xii. 311 κλαῖοντεςσιν. The form is especially common in Pindar.

180. οὐξ ἔλκισθεν: cf. xxii. 11. Note that Theocritus even in the Epic idylls uses the article in the post-Homeric manner.

183. Ἀπίδα: Peloponnesus; Ἀπία γῆ, Aesch. *Ag.* 257.

187, 188. 'And some said he told them traveller's tales, scattering the words of an idle tongue among the throng.'

χαρίζμενον: cf. Eurip. *Orest.* 1514 δειλία γλώσση χαρίζει τάνδον οὐχ οὕτω φρονῶν: Hesiod, *Op.* 709 ψεύδεσθαι γλώσσης χάριν: *Odys.* xiv. 365 μαψιδίας ψεύδεσθαι.

194. κατὰ στάθμην, 'aright,' *Odys.* v. 245 ἐπὶ στάθμῃ ἴθυσεν.

195. τὰ ἑκαστα: *Iliad* xi. 706 and often.

τοῦδε πελώρου: the genitive depends loosely on τὰ ἑκαστα, all the circumstance concerning this monster.

196. λελιγμένοι. Homer has the participle only λελιγμένοι: we find not infrequently in the Alexandrians verbs used in parts in which they are defective in earlier writers. Thus Ap. Rhod. i. 765 has ἀκίους (as if from ἀκίω, cf. Homeric ἀκίω): Nicand. *Alex.* 13 πτωθείης (akin to πεινυμένος).

197. νόσφιν γ' ἧ, 'save only whence he came.' νοσφιν ἧ does not occur elsewhere.

200. ἱρῶν μνησάντα, 'in wrath with us for (neglect of) sacrifice.' The genitive stands after verbs expressing emotion—anger, envy, or the like.

Φορωνειδῶσιν: Meineke quotes Steph. Byzant. λέγονται δὲ Ἀργεῖοι πατρωνυμῶς—Ἡρακλείδαι, πρὸ δ' Ἡρακλῆος Πετροεῖδαι, πρὸ Πετροῖος δὲ Λυγκεῖδαι, πρὸ δὲ Λυγκέως Δαναῖδαι πρὸ δὲ Δαναοῦ καὶ Φορωνεῖδαι.

201. ποταμὸς ὤς: the syllable before ὤς is lengthened in Epic verse, Callim. *Del.* 193 ἀνθήμικος ὤς, &c.

πισῆας (πισεύς), 'dwellers in the meadows,' 'lowlanders.' The word is a new formation from πίσος: cf. σταδεύς (στάδιον), ἀλωεύς (Alexandrian writers) from ἀλωά.

202. Βεμβιναῖους: Βεμβίνα κόμη τῆς Νεμεάς, ὁ πολίτης Βεμβινίτης . . . Παύσας ἐν Ἡρακλείας πρώτη δέρμα δὲ θῆρειον Βεμβινήταο λίοντος, Steph. Byzant.

203. ἀγχόμοροι (governing ἔθεν), 'nigh on his borders.' The word is simply a more picturesque form for ἀγχι, being formed from ἀγχι and ὁμορος: cf. ἀγχιουρος, προσόμοιρος, ἀγχίδομοι (see Hiller, *Beiträge*, p. 81). In the MS. reading the lengthening of the syllable (ναῖον) in the fourth arsis is unusual except when the verse has weak caesura.

For παθόντες we should have πάσχοντες.

206. ὑγρόν, 'supple'; cf. i. 55.

208. αὐτόφλοιον, 'with its bark complete'; = αὐτῷ τῷ φλοίῳ, a good example of the flexibility of the Greek compound adjective. Cf. the word αὐτοβοεῖ: αὐτόφυλον, Soph. *Phil.* 35 (= made of wood alone).

211. ὄθι λῖς: the ι is lengthened before the liquid -λ- according to Epic use; cf. xxii. 121; xxv. 241, 73, 257; xi. 45; *Odys.* i. 56 αἰεὶ δὲ μαλακοῖσι, &c.

213. νευρεῖν: a collateral form for νευρή: cf. ἐγχείη. Oppian has οὐραῖν for οὐρῇ (*Hal.* v. 479). So we find καρχαρόδων (xxiv. 87); μελεδανεύς (xxiv. 106); ἀμυχμόν (xxiv. 126); κηδεμονεύς (Ap. Rhod.) for κηδεμάν, &c.

215. εἰ . . . ἰσαθρήσαιμι, 'if haply I might see him'; cf. *Iliad* xiii. 760 φοῖτα . . . διζήμενος εἰ πον ἐφεύροι: Ap. Rhod. iii. 113 βῆ δ' ἴμεν εἰ μιν ἐφεύροι, &c.: Sonnenschein, *Syntaxis*, § 357.

216. ἡματος, 'it was now midday, and nowhere could I mark his tracks nor hear his roar.' οὐδέ πρ' ἀθρήσαι δυνάμην, *Odys.* xii. 232. The reading οὐδ' ὅπρ is indefensible here, *pace* Meineke. The sense so yielded, 'I could not mark where his tracks were,' is clumsy, and the order would naturally be φρασθῆναι ἰχθνα ὅπρ.

219. ὄντιν' ἐροίμην, 'whom I could ask.' This use of the

optative is Homeric; *Iliad* ii. 687 οὐ γὰρ ἔην ὅστις σφιν ἐπὶ στίχας ἡγήσαιο. In primary sequence Homer uses subjunctive with or without *κεν*: *Iliad* ix. 165 κλητοὺς ὀτρύνομεν οἳ κε τάχιστα ἔλθωσι: *ib.* xxi. 103 οὐκ ἔσθ' ὅστις θάνατον φύγη. In Attic we should here have the aorist indic. with *ἄν*: ὅντινα ἡρώτησα ἄν. Cf. Plato, *Phaedo*, *ad init.* οὐδεὶς ἀφίκεται ὅστις ἄν ἡμῖν ἀγγεῖλαι οἴος τ' ᾔην. The abnormal instances in Soph. *Philoct.* 691, 280 ὥρῶν οὐδένα ὅστις ἀρκέσειε, are due to the influence of the deliberative construction οὐχ εἶχον ὅστις ἀρκέσειε.

220. χλωρόν: *Odys.* xi. 43 ἐμὲ δὲ χλωρόν δέος ἦρει: *ib.* xxii. 42.

224 sqq. Imitated from *Odys.* xxii. 401:

εἶδεν ἔπειτ' Ὀδυσῆα μετὰ κταμένοισι νέκυσιν,  
αἵματι καὶ λύθρῳ πεπαλαγμένον ὥς τε λέοντα,  
ὅς ῥά τε βεβρωκὼς βοὸς ἔρχεται ἀγραυλοιοῦ  
πάν δ' ἄρα οἱ στῆθός τε παρηΐα τ' ἀμφοτέρωθεν  
αἰματόεντα πέλει, δεινὸς δ' εἰς ὧπα ἰδέσθαι.

228. δεδεγμένοι: ὀππότε, 'waiting for his coming.' Theocritus uses δεδεγμένοι for the Homeric δέγμενος: *Iliad* ii. 794 δέγμενος ὑπώπτε ναῦφιν ὑφορμηθεῖεν Ἀχαιοί. The clause ὀππότε ἴκοιτο is a prospective time clause (Sonnenschein, *Syntax*, 347).

230. τηρσίως, 'in vain'; Bacchyl. v. 81 μὴ ταῦσιον προίει τραχὺν ἐκ χειρῶν διστὸν ψυχαῖσιν ἐπιφθιμένων: *ib.* xiii. 17 οὐ γὰρ δαμασίμβροτος αἰθων χαλκὸς ἀπλάτου θέλει πείρειν διὰ σώματος· ἐστρέφθῃ δ' ὑπίσσω φάσγανον refers like Theocritus to the impossibility of killing the bear with ordinary weapons.

239. ἀνεμώλιος αὐτῶς: see v. 40 (note).

242. περ' ἰγνύσιν, 'and lashed his tail about his flanks'; *Iliad* xx. 170, of a lion:

οὐρῇ δὲ πλευράς τε καὶ ἰσχία ἀμφοτέρωθεν  
μαστίεται, ἐξ δ' αὐτὸν ἐποτρύνει μαχέσασθαι,  
γλαυκιῶν δ' ἰθὺς φέρεται μένει, ἦν τινα πέφνη  
ἀνδρῶν, ἣ αὐτὸς φθείεται πρώτῃ ἐν δμίλῃ.

Note the elision of *περ(ι)*, cf. Pind. *Pylh.* iv. 265 διδοῖ ψᾶφον περ' αὐτάς, and the verbs *περίαχε*, *περοίχεται*.

246. 'And his back bent like a bow as he gathered himself together, sides and flanks, for his spring.'

250. ἔφυγεν: gnomic aorist; 'flies from his hand.'

251. σὺν ὀρμῇ, 'with one bound.' The use of the preposition makes the phrase more picturesque; cf. ii. 136: Soph. *Antig.* 135 *μαινομένα σὺν ὀρμῇ*: Pind. *N.* x. 48 *δρόμῳ σὺν ποδῶν χειρῶν τε νικάσαι σθένει*.

252. ἄθροός: cf. xiii. 51.

255. κόρσης, 'swinging the seasoned club over my head'; cf. Eurip. *H. F.* 992 ὑπὲρ κάρα βαλὼν ζύλον καθῆκε παιδὸς ἐς ξανθὸν κάρα, ἔρρηξε δ' ὀστά.

258. πρὶν ἔμ' ἰκέσθαι, 'before he reached me.'

260. νευστάζων κεφαλῇ: cf. *Odys.* xviii. 239:

Ἴρος . . .  
ῆσται νευστάζων κεφαλῇ, μεθύοντι ἐοικώς,  
οὐδ' ὀρθὸς στήναι δύναται.

Theocr. xxii. 98.



264. *ινιον*: the back of the neck.

*ήλασα*: with his broken cluo or with his fist? The reading is however doubtful: *ήλασα* is given by Π, but φ has *έφθασα* *προφθής*, and it is possible that *προφθής* is wrong, not *έφθασα*: and we should substitute such a word as *πνίψας*, or *χρίμψας*. C. Hartung conjectures *έσπασα* *προφθής* which is attractive.

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For *οὐραίους* cf. Aratus, 145 *οὐραίους ἐπὶ γούνασι*.

270. *μέχρι*, 'until I had stretched out his fore-limbs (*βραχίονας*) and lifted him lifeless.'

275. *τμητή*: the syllable remains long in hiatus, as in *Iliad* xxiv. 52 *έλκει' οὐ μήν*, &c.

*οὐδέ μὲν ἄλλῃ*, 'nor in any way besides.' This is Wordsworth's conjecture for the meaningless *ἕλῃ* of the MSS., but is weak and unsatisfactory. Meineke's *ήλω* is not likely to find supporters. The corruption probably goes deeper than the single word.

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This poem tells in a few rapid strokes the story of Pentheus, his spying on the mysteries of Bacchus, and death at the hands of the Maenads. The description follows that of Euripides in the *Bacchae* with few unimportant variations. The motif of the poem is hard to determine. Herr Maass, writing in *Hermes*, 1891, holds that the poem was written as a hymn to Bacchus for performance at a Coan festival. The end certainly suits this view (l. 33 *χαίροι μὲν Διόνυσος, κ.τ.λ.*). Others hold that it is inspired by a painting; in this case the ending lines will express merely the thoughts suggested by the picture. The story was certainly taken as a subject by painters with great frequency, but no existing representation quite tallies with the description here. Lastly it is possible and by far most natural to regard the poem as a simple narrative like *Id.* xxii; the search for ulterior motives is a weakness among critics of the Alexandrian period, and the obvious is set aside too often.

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ment of Hesiod's 'Αγαυὴν καλλιπάρηρον (Theog. 975). See generally Eurip. *Bacch.* 679:

δρῶ δὲ θιάσους τρεῖς γυναικείων χορῶν,  
ὣν ἤρχ' ἐνδὸς μὲν Αὐτονόῃ, τοῦ δευτέρου  
μήτηρ Ἀγαυὴ σή, τρίτου δ' Ἴνῳ χοροῦ.

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15. μαίνετο, 'raged'; cf. *Ajax* 81 μεμνητόν' ἄνδρα.

μὲν τε . . . δέ expresses with the anaphora of μαίνοντο a very close connexion of the two actions; see Liddell and Scott, s. v. μὲν B. ii. 3; *Iliad* v. 139 τοῦ μὲν τε σθένος ὤρσεν, ἔπειτα δέ τ' οὐ προσαμύνει: Theocr. xxv. 92.

17. ἐρύσαισαι: Aeolic form of participle, = ἐρύσασαι.

19. Note the extraordinary abruptness of the style here and in the preceding lines. Each detail of the action is sharply expressed in disjointed sentences, each of a single line or couplet, without any subtle use of conjunction.

22. Compare the account in Eurip. *Bacch.* 1125:

λαβοῦσα δ' ὀλέναις ἀριστερὰν χέρα,  
πλευραῖσιν ἀντιβᾶσα τοῦ δυσδαίμονος,  
ἀπὲς πάραφεν ὄμον, οὐχ ὑπὸ σθένους,  
ἀλλ' ὁ θεὸς εὐμάρειαν ἐπεδίδου χερσὶν.  
Ἴνῳ δὲ τὰπὶ θάτερ' ἐχειργάζετο,  
βηγνύσα σάρκας, Αὐτονόῃ τ' ὄχλος τε πᾶς  
ἐπείχε βακχῶν ἦν δὲ πᾶς ὁμοῦ βοή.

24. κρεανομέοντο: intentionally ghastly, like R. Kipling's—

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27. οὐκ ἀλέγω, 'I care not, nor let another give heed to him that is hated of Bacchus, nay, not if he suffered a harder fate than this.'

ἀπεχθόμενον: we may take this to refer to Pentheus, or to any other who offended the god; such as was Erysichthon who τούσσα Διώνυσον γὰρ ἃ καὶ Δάματρα χαλέπτει καὶ τῷ γὰρ Δάματρι συναργίσθη Διόνυσος (Callim. vi. 70), and was punished with insatiable hunger.

29. εἴη: the subject must be ἄλλος of l. 27: 'Let not another care, but let him be a child of nine years or entering on the tenth.' The only passage which gives any key to the meaning seems to have been overlooked by the commentators. In Callim. iii. 14 Artemis asks her father: δὺς δέ μοι ἐξήκοντα χορίτιδας ὠκεανίδας, πάσας εἰναίτεας πάσας ἐτι παῖδας ἀμήτρον. Artemis' attendants are to be novices of nine years old. Add to this the fact often noticed that children were initiated into the Bacchic mysteries (*A. Pal.* xi. 40) and we get a possible explanation. 'But let him be as a young novice of Dionysus, as one nine years old or entering on his tenth, and let me too be pure and pleasing to the pure.'

δεκάτω: cf. xv. 129.

30. εὐαγίοιμι: cf. Callim. *Del.* 98 εὐαγέων δὲ καὶ εὐαγεεσσὶ μελοίμην.

31. αἰετός: cf. *Iliad* xii. 243 εἰς οἰωνὸς ἀριστος ἀμύνεσθαι περὶ πάσης. The present passage shows a curious specialization of use.

## XXVII.

On the authorship of this see *Introd.* § 3. The poem gives in dialogue a rustic wooing between one Daphnis and an unnamed girl. Style, language, and tone are alike un-Theocritean.

1. The beginning is abrupt, but there is no necessity to suppose anything lost. The girl tempts Daphnis on by a coy reference to 'another neatherd,' and the prize he won by daring, and accompanies her words apparently with a kiss.

2. 'Rather Helen has captured the neatherd with her kiss, unforced.'

8. μὴ καυχῶ refers to the words ἄξυγα κώραν, 'you will not always be able to boast that you are a young girl.'

ὡς ὄναρ: Theognis, 985 αἶψα γὰρ ὥστε νόημα παρέρχεται ἰγλαὸς ἥβη.

8<sup>a</sup>. Granted that this line stands where the author intended, and as he wished, it would seem to mean 'and if I do grow old, then life at any rate is milk and honey to me.' Then after this line one must be lost in which Daphnis reiterates his warning of the shortness of youth (ἀδύ τι γηρ. conj. Ribbeck).

9. The girl objects, 'the grape becomes the raisin, and the dried rose shall not perish,' i. e. I too may change, but I shall

retain something of my sweetness and still shall please. For the mode of expression cf. *A. Pal.* v. 303 :

δμοφρ οὐκ ἐπένευσας· ὅτ' ἦς σταφυλὴ παρεπέμφω,  
μὴ φθονέσης δοῦναι κὰν βραχὺ τῆς σταφίδος.

Nicet. Eug. vi. 635 :

σὸν φθινόπωρον κρείττον (ἢ ποῖος λόγος;)  
ἔαρος ἄλλης σὺς δὲ χειμῶν καλλίαν  
ὄπωροφουὺς εὐκραοὺς ἄλλου θέρους.

13. διζύον : partic. of διζύω, 'no lovesick tune.'

16. λίνον : Ibycus, *fr.* 2 ἔρος ἐς ἀπειρα δίκτυα Κύπριδος με βάλλει.

18. This verse stands before 17 in the MSS.; it is obviously out of its place here. Hermann with some probability sets it after l. 2, dividing it between the girl and Daphnis, but marking a lacuna of two half-lines and reading ἀμέλξω. I should prefer χεῖλεα μίξω. If it belongs wholly to the girl a line of Daphnis must be lost. Warton proposes καὶ εἰ γ' ἐτι, 'and if you do, I will scratch your lips.'

20. ζυγόν, 'you ever bear his yoke.'

22. νόμον, 'no one sings my marriage-song'; cf. l. 25; Nonnus, xlvii. 323 :

ἀβρὸς ἔην ὑμέναιος ἀειδομένης Ἀριάδνης  
καὶ χορός.

Musaeus, 274 :

ἦν γάμος ἀλλ' ἀχόρευτος· ἔην λέχος ἀλλ' ἄτερ ὕμνων  
οὐ Ζυγίην Ἥρην τις ἐπευφήμησεν δαιδὸς . . .  
οὐδὲ πολυσκάρβωφ τις ἐπεσκίρτησε χορείῃ·  
οὐχ ὑμέναιον ἀεῖσε πατὴρ καὶ πότνια μήτηρ.

24. ῥέξαιμι : the use of the plain optative in questions occurring in Homer (*Iliad* xi. 838) becomes very common in Alexandrian and later writers, Herond. v. 76 τίς οὐκ ἐμπτύοι; &c.

31. νίον φάος : i. e. you will renew your beauty in your children; so Oppian, *Hal.* v. 89 πατρί γε γηράσκοντι νέον σθένος νίης.

34. ὄμνυε : on these forms see Dr. Rutherford, Babrius, 50.

35. διῶξαι, 'even if you wish to chase me.' Perhaps we should read γε for με, 'I swear not to leave you, and I swear if you like even to pursue you.'

## XXVIII.

This graceful little lyric accompanies a present of an ivory distaff to Theugenis, wife of Theocritus' friend Nicias, now practising as a doctor in Miletus; see *Introd.* p. 34. The metre is Asclepiad.

— — — — —  
— — — — —  
— — — — —

Or more strictly

- υ | - υ υ | L || - υ υ | L || - υ υ | - υ | - α ||

The dialect in 28-30 is Aeolic. The chief peculiarities of this are: (1) the absence of the spiritus asper in almost every case (l. 4 ἱρον = ἱερόν): (2) the shifting of the accent far back on words, e.g. 6 ἴδαν, 23 δει, 25 τίματα, &c.: (3) the doubling of consonants, ἄμμιν, ξέννον, χέρρας = χεῖρας, Μίλλατον, 16 ἄμμετέρας: (4) in conjugation of verbs; a large number of verbs appear in the -μ form instead of -ω. Thus xxviii. 3 θέρσεισ' = θαρσοῦσα (θήρσημι). So we have ὑμάρτη, xxviii. 3—ὑμάρτημι for ὑμαρτίω: αἰτήμεθα, xxviii. 5: ποτήμενα, xxix. 30: δοκίμοι, xxx. 26 (δοκιμωμ): φίλη, xxix. 20 (φίλημι): ἐθέλεισθα or ἐθέλησθα (ἐθέλεις), xxix. 4. In the -ω conjugation the participle is formed in -οισα (xxviii. 19); the 2nd pers. sing. -ης for -εις (xxix. 14); infin. -ην for -ειν (xxix. 35); εἰμί has participle ἔσσαν (xxviii. 16): (5) in nouns note the accus. plur. -ois for -ους (xxviii. 20); gen. sing. in -ω (xxx. 1, &c.).

As with the Doric used in the other idylls the Aeolic here is not a pure dialect, but contains an admixture of forms which are not Aeolic at all [xxviii. 6 ὅπως: καλεῦντος, xxix. 39 (Aeolic would be καλέντος): νόοντα, xxix. 31]. Others which are Aeolic but quite obsolete, βράκη (= ῥάκη), xxviii. 11; ἀπό for ἀπό, βραῦδιος, xxx. 27; *vid.* Legrand, *Étude*, p. 252. How much is to be attributed to Theocritus and how much to faulty transmission is not to be determined with certainty; the restoration or not of Aeolisms must depend on the taste of each individual reader.

2. γύναιξιν: dative after δῶρον: cf. Soph. *Trach.* 668 τῶν σῶν Ἡρακλείδωρημάτων: Eurip. *I. T.* 387.

3. Νείλεος πόλιν: Miletus; Callim. iii. 225:

χαῖρε Χιτώνη

Μιλήτῳ ἐπίδωμε' σέ γάρ ποιήσατο Νειλεῖδς  
ἡγεμόνην ὅτε νηυσὶν ἀνήγετο Κεκροπίηθεν.

4. καλάμω . . . ὑπαπάλω. I have left the Vulg. lectio, although the last word is in the highest degree uncertain. No satisfactory emendation is forthcoming, and the only plausible suggestion is that the word conceals ὑπ' + the name of a hill (Meineke). It is just possible, however, to keep to the MS. and explain the word as a compound of ὑπό and ἀπαλός, like ὑπό-συχνος, &c., the ὑπο- giving the sense of 'somewhat.' It is, however, then necessary to suppose that the first -α- is counted long on the analogy of such Aeolic forms as ἔν(ν)εκα, ξέν(ν)ον, σὺν ὀλίγῳ (xxviii. 31n.). In that case translate 'where is the shrine of Cyprus of tender reeds.' There was a temple of Venus at *Samos* called τὸ ἐν καλάμοις or τὸ ἐν ἔλει: cf. Theocr. vii. 115, where the name Βυβλῖς is probably connected with βύβλος and derived from these rush-beds.

6. τέρψομαι: cf. *Odys.* xvi. 25 νῦν εἰσελθε φίλον τέκος ὄφρα σε θυμῷ τέρψομαι εἰσορών.

7. ἱερὸν φυτόν: cf. *Iliad* ii. 704 Ποδάρκης, δῖος Ἴαρος: Theocr. vii. 44.

8. πολυμόχθω, 'wrought with toil.'

γεγενημέναν, 'made'; the passive of ποιέω as in Isocr. ii. 27 τοῖς πράγμασι τοῖς μὴ διὰ σοῦ γεγενημένοις, &c.

9. ὀλόχῳ = ἄλόχου.

χείρας = χεῖρας.

10. πῆπλοις: acc. plur. = πέπλους: cf. ll. 12, 16.

11. φορέοισ' = φορέουσι (φοροῦσι).

βράκη (βάκη), 'raiment.' The β represents the digamma at the beginning of words in Aeolic; so βροδοπάχες is restored in Sappho; and we find βραϊδίας, Theocr. xxx. 28, and βραδινός in Sappho.

ἰδάτινα: Callim. fr. 295 has ἰδάτινον καίρωμα. The sense is probably 'flowing,' not 'water-coloured' or 'transparent.' That was at any rate the sense understood by Antipater in *A. Pal.* ix. 567 ἰδατίνοισι φορέουσα βραχίονας.

13. πέζαινοντο, 'would get shorn.' The use of the middle is curious; cf. Pseudo-Phocyl. 166 ἀρουραὶ λήια κειράμεναι.

αὐτοῖν, 'in one year.'

15. ἐβολλόμαν = ἐβουλόμην.

ἄκίρας, 'idle.'

16. ἀμμετέρας . . . χθονός: see *Introd.*

17. Ἐφύρας: Corinth; cf. xvi. 83. Syracuse was a colony from Corinth.

19 *agg.* δς . . . ἀπαλαλκίμεν, 'he knows many a skilful healing art to keep disease from men.'

νόσοις is acc. plur. ἀπαλαλκίμεν, infin. dependent on φάρμακα ἰδά. The form is Epic rather than Aeolic.

21. πεδά = μετά: cf. xxix. 38.

24. κῆνο = ἐκείνο, τόπος = τὸ ἔπος: 'thus shall one say who sees thee: truly a little gift, but great the love; and love makes all things precious'; cf. *A. Pal.* vi. 227 ὀλίγη δόσις ἀλλ' ἀπὸ θυμοῦ and the Homeric δόσις δ' ὀλίγη τε φίλη τε (*Odys.* vi. 208).

25. σύν: cf. ἀσυνέτημι τῶν ἀνέμων στάσιν, Alcaeus.

## XXIX.

This and the following idyll are the most purely personal in the collection, and together with xii show Theocritus in the light of a love-poet. While however xii was conventional in form and feeling, these open the poet's heart more unreservedly. They show a pure and tender feeling of chivalrous attachment constant in disappointment, not without self-condemnation for entertaining hope, but still hopeful of a consummation of pure friendship. The tone is reserved but breathes sincerity, and seems to show that Theocritus knew nothing and would know nothing of the abuses to which these friendships led in Greek society.



The metre is

- ̣ - ̣ ̣ - ̣ ̣ - ̣ ̣ - ̣ ̣ - ̣ ̣

That is

- ̣ - ̣ ̣ - ̣ ̣ - ̣ ̣ - ̣ ̣ - ̣ ̣

Cf. Alcaeus, 25 ἀντρέψει τάχα τὰν πόλιν· ἃ δ' ἔχεται βύπας.

1. ἀλάθεια = ἀλήθεια: "wine and truth" runs the proverb, lad'; cf. the proverb 'in vino veritas,' Theogn. 500 ἀνδρὸς δ' οἶνος ἔδειξε νόον: Alcaeus, 53 οἶνος γὰρ ἀνθρώποις δίοπτρον: Schol. Plato. *Sympos.* 218 e ἔστι δὲ ἄσματος Ἀλκαίου ἀρχὴ οἶνος ὧ φίλε παῖ καὶ ἀλήθεια.

3. The order is κῆγω μὲν ἱρέω τὰ κέατ' (= κεῖνται) ἐν μυχῷ φρενῶν.

ἐγὼ μὲν: with personal pronouns μὲν is not infrequently used where no δέ clause follows; cf. vii. 50; similarly *Iliad* i. 234, &c.

4. ἐθέλησθα: 2nd sing. pres. indic. from ἐθέλημι. Aeolic adds -θα to the termination; Ahrens (*Dial. Aeo.* p. 139) would write ἐθέλεισθα, φίλεισθα (Sappho, 22), ἔχεισθα (Theogn. 1316), &c.

φιλεῖν is no Aeolic form. The line is imitated by Nicet. Eugen. v. 35:

σοῦ μὴ φιλεῖν θέλοντος ἐκ ψυχῆς μέσης  
δοκῶ ποθεῖν ἡμῶν ζωῆς ἔχειν.

Cf. Callim. *Epig.* 41.

6. ζά = διά: so ζάδηλος = διάδηλος, Ζόννυξος = Διόνυσος. Cf. the formation of φράζω from φράδ-j-ω.

ἰδέαν, 'beauty.'

7. μακάρεσσιν ἴσαν: cf. Sappho, 2:

φαίνεται μοι κῆνος ἴσος θεοῖσιν  
ἔμμεν ὄνηρ, ὅστις ἐναντίος τοι  
ἰῶναι.

8. ἐν σκότῃ: Lucret. 5 'in tenebris vita ac maerore iacebat.'

ὅτα = ὅτε.

οὐκ: the negative attaches inseparately to the verb and forms a single notion, 'when you refuse.' Hence οὐ is allowed in spite of the subjunctive.

9. δίδων = διδόναι, Ahrens, *op. cit.* p. 141; cf. vii. 124 νάρκαισι διδοίη.

12. 'Make thee a single nest in a single tree where no poisonous thing shall come.'

καλία: Leonidas, 91 (*A. Pal.* vii. 736):

μὴ φθείρεν, ἀνθρωπε, περιπλάνιον βίον ἔλκων,  
ἄλλην ἐξ ἄλλης εἰς χθὸν ἄλινδόμενος·  
μὴ φθείρεν· κενεὴ σε περιστέφαιτο καλή,  
ἣν θάλλοι μικκὸν πῦρ ἀνακαϊόμενον, κ.τ.λ.

13. ὅπη μὴδέν, 'where it shall not come.' The sentence is final; cf. Soph. *O. T.* 1412 ἐκρίφατ', ἔνθα μήποτ' εἰσδύσεσθ' ἔτι, &c.

15. μάτης: 2nd sing. pres. participle, 'to search for.'

17. ἐγένεν: cf. xii. 25, note.

18. τρίταιον: sc. φίλον, 'thou makest him a friend of three

days' standing,' in contrast to *τρίτης φίλος* above, 'a friendship three years old.' Cf. the complaint, Theognis, 1311:

ἐμὴν δὲ μεθήκας ἀτίμητον φιλότητα,  
οὐ μὲν δὴ τούτοις γ' ἦσθα φίλος πρότερον·  
ἀλλ' ἐγὼ ἐκ πάντων σ' ἐδόκουν ἔσσεσθαι ἐταῖρον  
πιστόν· καὶ δὴ νῦν ἄλλον ἔχεισθα φίλον.  
ἀλλ' ὁ μὲν εὖ ἔρδων κείμει, κ.τ.λ.

19. *ἄνδρων* . . . *πνέειν*: the only way to explain this is to understand *πνεῦμα* from *πνέειν* so that *ἄνδρων* shall depend on *πνεῦμα* not on the verb; 'you seem to breathe the spirit of swelling pride.' It is possible that *ἄνδρων* is a gloss and has displaced an accusative, e.g. *ὑβριν* (so Meineke). Fritzsche joins *πνέειν* with *ἄνδρων*, &c., and compares Arist. *Knights* 437 *συκοφαντίας πνεῖ*, but the genitive of a concrete expression like *ἄνδρων τῶν ὑπέρ*- could not be so used.

21. *ἀκούσσαι*, 'thou shalt be called'; cf. xvi. 30.

24. *κῆμε*: 'and has changed my iron heart to yielding.' For *ἐξ* cf. xxii. 112; Soph. *O. T.* 454 *τυφλὸς ἐκ δεδορκότος*, &c.

25. *πέρ* = *ὑπέρ*, Ahr. *Dial. Aeol.* p. 151; Alcaeus, 18 *πέρ μὲν γὰρ ἄντλος ἱστοπέδαν ἔχει*: cf. Theocr. xxx. 3. 'I beseech thee by thy soft lips to remember.'

*πετέρχομαι* = *μετέρχομαι*: so *πεδά* (l. 38) = *μετά*. For the sense of the verb cf. Herod. vi. 68 *ἐγὼ ἂν σε μετέρχομαι τῶν θεῶν εἰπεῖν τὸ ἀληθές*.

26. *δμνάσθην* = Attic *ἀναμνησθῆναι* (so *ἀμνάσειε*, Pind. *P.* i. 47 = *ἀναμνάσειε*, Ahrens, *Dial.* pp. 141, 149). Both in *πέρ* and *πέρσιν* the vowel before the liquid is counted long.

29. *φόρη*: 3rd pers. sing. pres. indic.; but these forms in -η are doubtful. Ahrens would write *φόρει* (*Dial. Aeol.* p. 92).

30. *βαρδύτεροι*, 'we are too slow to seize a winged thing'; the full form of the construction is *βραδύτεροι ἢ ὥστε συλλαβεῖν*. Similarly Thucyd. ii. 61 *ταπεινὴ ὑμῶν ἢ διάνοια ἐγκαρτερεῖν ἂ ἐγνώτε* for *ταπεινότερα ἢ ὥστε ἐγκαρτερεῖν*.

35. *ἀνέμοισιν*: cf. xxii. 167.

36. *ἐν θυμῷ*, 'say in your heart,' *Odys.* xix. 209 *αὐτὰρ Ὀδυσσεὺς θυμῷ μὲν γοῶσσαν ἦν ἐλέαιρε γυναῖκα*.

*ἐνόχλης*: see note on 29 (*φόρη*).

37. *νῦν μὲν*. There is no need for any transposition of the lines. The apparent confusion arises merely from the paratactical structure of the Greek, where we should use a subordinate clause: 'If thou shouldst cast these words to the winds and say in thy heart "why troublest thou me?" then, while now for thy sake I would go to fetch the golden apples or to fetch back Cerberus the watcher of the dead, then I would not stir to thy doors even if thou didst call me, but would cease from the burden of my sickness.'

*χρύσεια μάλα* suggest both an heroic exploit as of Heracles, and a journey to the limits of the world; cf. Callim. vi. 11 *ἔστ' ἐπὶ δυσμὰς ἔστ' ἐπὶ τὸς μέλανας καὶ ὅρα τὰ χρύσεια μάλα*.

38. *βαίην*: not a wish, but as in xvi. 67; hence οὐδέ not *μηδέ* in the following line.

## XXX.

On the authenticity of this see *Introd.* § 3. The poem was only discovered in 1864 by Ziegler, and first published by Bergk in 1865. Yet the MS. in which alone it is preserved was thought to have been thoroughly collated more than once. The metre is as in *xxviii*. The person addressed is in all probability the same as in *Id.* *xxix*.

1. τῷ χαλεπῷ: cf. *ii.* 95; and for the genitive *iv.* 40.

2. τετορταῖος, 'like a quartan-fever'; ὥς is omitted as in *xiii.* 24, &c. The point of the simile is explained by *l.* 5. The fever comes and goes, and so his love as yet holds him for a day and lets him go, but soon will give him no rest.

3, 4. The text is here too corrupt to admit of convincing emendation; and no one's proposal has yet been accepted by another. I can hardly hope for better success.

κάλω μὲν μετρίως of the MS. is hardly defensible. It would not mean 'fair in due proportion,' but 'fair enough,' somewhat disparagingly, and this is not a place for disparagement. Both sides of the antithesis being doubtful we can hardly expect to reach certainty in restoration; but granted that μάκος μὲν μετρίῳ γ' is the sense intended, if not the actual words, the following clause as given in the text makes good sense. 'Not very tall is he, but all his height above the earth, all this is gracefulness.' Cf. *A. Pal.* *xii.* 93:

ὅστε καθ' ὕψος  
οὐ μέγας οὐρανὴ δ' ἀμφιτέθλη χάρις:

and comically in *Arist. Acharn.* 909:

B. μικρός γὰ μάκος οὗτος. Δ. ἀλλ' ἅπαν κακόν.

περρέχει=ὑπερρέχει: cf. *xxix.* 25.

τῷ πίδα, 'with the height he has.' πεδά (μετά) gives the accompanying conditions; cf. *Xen. Symp.* *ii.* 15 καλὸς δ παῖς ὢν ὁμῶς σὺν τοῖς σχήμασιν ἔτι καλλίων φαίνεται. (For the conjectures of others, see Ziegler and Hiller; that of Maehly is the most attractive, but fails to make a good antithesis.)

5. ταῖς: sc. ἡμέραις: a strange ellipse and not found elsewhere, the nearest being *Theophr. Char.* 30 ταῖς τετάρταις, 'on the fourth of each month.' The end of the line is however very uncertain. ταῖς δ' εἶαι (=ἐῖ) ἀμέραις (Maehly).

6. τάχα, 'but soon there will be no rest, not enough for sleep.'

ὅσον . . . ἐπιτύχην: consecutive=τοσοῦτον ὥστε ἐπιτυχεῖν. *Soph. O. T.* 1191 τοσοῦτον ὅσον δοκεῖν: *Thucyd.* *i.* 2 ὅσον ἀποζῆν: *A. Pal.* *v.* 138 οὐ δ' ὅσον ἀμπνεύσαι βαδν ἐῷσι χρόνον.

7. ἐχθές, 'for yesterday in passing he stole a glance at me sidelong, ashamed to look me in the face, and flushed red.'

δι' ὀφρύγων (= ὀφρύων), 'with head bent and looking from under the eyebrows.' ὀφρύς has not here of course any notion of 'pride' or scowling (*superciliosus*, Fritzsche), but simply forms the antithesis to ποτίδην ἄντιος. They say in Russian, *gljaditi iz podlozha*, 'to glance from under the brow'; opp. 'to look boldly in the face.'

λέπτ': a quick passing glance: κλέπτ' (Kreussler) is pretty but not necessary. Cf. Ibycus, *fr.* 2 ἔρος αὐτε με κνανέοις ὑπὸ βλεφάροις τακέρ' ὀμμασι δερκόμενος.

9. ὦρος = ὁ ἔρος.

11. εἰσκαλέσας, 'calling my heart before me.' Theocritus gives a new and quaint turn to such addresses to one's own heart as the Odyssean τέτλαθι δὴ κραδίη. Theognis, 1029 τόλμα θυμὲ κακοῖσιν ὕμῳσ ἀτλήτα πεπονθώς: Archiloch. 66, &c. Cf. *A. Pal.* v. 23:

ψυχὴ μοι προλέγει φεύγειν πόθον Ἑλιοδώρας  
... φησὶ μὲν· ἀλλὰ φυγεῖν οὐ μοι σθένος· ἡ γὰρ ἀναίδης  
αὐτὴ καὶ προλέγει καὶ προλέγουσα φιλεῖ.

12. τί ἔσχατον, 'what will be the end of this thy folly?' We should probably scan τί 'σχατον rather than τί ἔσχατον.

14. ὦρα, 'time to bethink thee whether thou art no longer young to look on. . . .'

φρονέειν takes the same construction as a verb of fearing here; cf. Xen. *Oytop.* i. 1. 3 μετανοεῖν μὴ οὐ τῶν ἀδυνάτων ἢ τὸ ἀνθρώπων ἄρχειν.

15. 'Thou doest all that the young in years would do.' ἄρτι γεγεμένοι, cf. *A. Pal.* Append. 238 μήπω γευσάμενον ἡβης: *ib.* vii. 76 ἄρτι δ' ἀρότρου γευόμενον.

18. βίος ἔρπει, κ.τ.λ. 'For his life speeds on swift as a roebuck, and to-morrow he will loose his sails for a voyage to another port, nor yet does the flower of his youth remain among his fellows.' Three warnings are contained in the three metaphors: first, that the lad is active of mind and body as a deer, and therefore no companion for an older man; secondly, that he changes his affection from day to day (cf. xxix. 14 *sqq.*); thirdly, that his prime of youth will soon be past (cf. vii. 120).

22. ὀμμηνασκομένῳ = ἀναμνησκομένῳ.

ὄρη (ὄρημι): ὄρᾳ. Hiller compares aptly Horace, *Odes* iv. i. 37:

'Nocturnis ego somniis  
Iam captum teneo, iam volucrem sequor  
Te per gramina Martii  
Campi, te per aquas, dure, volubiles.'

He makes the subject the same as τῷ δέ. Is it not rather ὁ πόθος personified?

24. ἐμεμψάμαν, 'this charge did I make against my heart.' μέμψεσθαι πρὸς τινα elsewhere = 'to lay a complaint before a judge': Xen. *Oec.* xi. 23 ἡ μέμφομαι τινα πρὸς τοὺς φίλους ἡ ἐπαινῶ (cf. λέγειν εἰς δικαστάς).

26. δοκίμοι (δοκίμῳ) = 'thinks.'

τοῖς: acc. plur. 'He thinks to discover easily how many nines of stars there are above our heads'; cf. Nicet. Eugen. iv. 411:

δοκεῖ δέ μοι τις ἂν παρέλθῃ καὶ φύγῃ  
 Ἐρωτα τὸν τύραννον ἐπεραιμένον  
 καὶ τοὺς ἐφ' ὕψους ἐκμετρήσειν ἀστέρας.

27. *δπποσσάκαν* = *δπσάκεις*.

*ἐννία*: the form of expression is chosen because of the mystic nature of the number nine. Plato's tyrant is 729 times as unhappy as the perfect citizen ( $729 = 9^3$ ). Nicias, retreating from Syracuse, has to wait twenty-seven days ( $3^3$ ) because of an eclipse of the moon. Ausonius (*Id.* xi) 'ter bibe vel totiens ternos: sic mystica lex est.'

28. *τὸν ἀμφενα* = *τὸν αὐχένα*.

*μακρὸν σχόντα*, 'stretching out my neck,' like a horse pulling a heavy load. Nonnus, *D.* xiv. 265 *εἰς ζυγὸν αὐτοκέλευστον ἐκούσιον αὐχένα τείνας* (Hiller).

31, 32. 'But me, the leaf of a day, that needs but a breath of wind (to make it fall), it carries where it listeth.'

*δνέμων* = *ἀνέμων*.

*δεύμενον*: not for *δενόμενον*, but contracted from *δεόμενον*—a Doric rather than Aeolic form. For the contraction, cf. Herond. v. 19 *τῶν σε γουνάτων δεύμαι*.

## EPIGRAMS.

The epigrams given here are those which are preserved in the MS. of Theocritus, as well as in the *Anthology*. Two more are ascribed to the poet in *A. Pal.* vii. 262:

αὐδήσει τὸ γράμμα τί σῆμά τε καὶ τίς ὑπ' αὐτῷ  
 Γλαύκης εἰμὶ τάφος τῆς ὀνομαζομένης:

and *A. Plan.* 253:

ἄνθρωπε, ζωῆς περιφείδες, μηδὲ παρ' ὥρην  
 ναυτίλος ἴσθι· καὶ ὥς οὐ πολλὸς ἀνδρὶ βίος.

The latter appears also in *A. Pal.* vii. 534, under the name of Automedon, with four more lines added:

δείλαιε Κλεόνικε, σὺ δ' εἰς λιπαρὴν θάσσαν ἐλθεῖν  
 ἠπείγεις κοίλῃς ἔμπορος ἐκ Συρίης,  
 ἔμπορος ὦ Κλεόνικε· δύσιν δ' ὑπο Πλειάδος αὐτὴν  
 ποντοπορῶν αὐτῇ Πλειάδι συγκατέδυσ.

The authenticity of these two is more than doubtful. Of the others Nos. 15, 7, 9, 11, 16, 20, 21 are ascribed in the *Anthology* to Leonidas of Tarentum or to 'Leonidas or Theocritus.' How

they came to be confused, whether Leonidas is the author of any of them, who is responsible for their insertion in the *Anthology*, are questions beyond the compass of this book. I must refer the student to Geffcken's Monograph (*Leonidas von Tarent*, Teubner, 1896, p. 10 sqq.) and the authorities there referred to. It is possible that a collection of epigrams by Theocritus and Leonidas (and others?) existed before the compilation of the *Anthology*, and a confusion of pages led to the error (Geffcken opposes this). It is curious that Meleager in his preface to the *Anthology* does not mention Theocritus, unless, contrary to all evidence, we see our poet's name and not that of Asclepiades concealed in the pseudonym *Σικελίδης*, v. 46 *Σικελίδεά γ' ἀνέμοις ἄνθεα φυόμενα*. Did Meleager insert any of Theocritus' epigrams in the collection?

*Epig. 2.* The *Anthology* gives no name, but there is no reason to suspect the authenticity. The style is strikingly like that of Leonidas in his dedicatory epigrams; cf. *A. Pal.* 82 (Leonid. 82, Geffek.):

Θῆρις δ' δαιδαλόχειρ τῇ Παλλάδι πῆχυν ἀκαμπῇ  
καὶ τετανὸν νῶτον καμπτόμενον πρίονα  
καὶ πέλεκυν βυκάναν τ' εὐπαγέα καὶ περιαγὲς  
τρύπανον ἐκ τέχνης ἄνθετο παυσάμενος:

another indication of close connexion between Theocritus and the Tarentine.

4. ἑμαλοφόρα: cf. *Id.* ii. 120.

πήραν: *Id.* i. 49.

*Epig. 3.* To Daphnis sleeping.

4. καθαπτόμενος κισσόν, 'with ivy bound about his head.'

6. κῶμα καταγόμενον: the gathering drowsiness(?); but *καταγείρω* does not occur elsewhere; ? *κατερχόμενον*, 'coming upon thee.'

*Epig. 4.* A description of a rude figure of Priapus to whom the speaker will offer sacrifice if the god grant him relief from his sorrowing. Possibly Leonidas refers to this epigram in his lines (*A. Plan.* 261):

φύλαξ ἔστηκα Πρίηπος  
... εἴσατο γὰρ πιστόν με Θέοκριτος ...

14. ἀποστρέφαι: cf. xiv. 50.

Δάφνιδος ... πόθους, 'love for Daphnis.'

15. κεύθους, 'and promise that I will sacrifice'; the idea of saying is given by εὐχεο.

4ν 8' ἀνανεύσθ, 'but if he refuses, if I win my quest I will sacrifice thrice as much.' The prayer for deliverance from the love is but half-hearted; the real wish is to continue in the love and win.

*Epig. 5.*

4. κηροδέτω πνεύματι, 'the breathing of his wax-bound reed'; cf. ix. 19 *πυρὶ δρυίνω*, 'fire of oak logs,' and note on that passage.

*Epig. 6.*

1. τὸ πλεόν, 'what is thy gain?' cf. viii. 17.
2. διγλήνους ὥπας: the adj. contains a word of same meaning, as the subst. ὥπας: cf. *A. Pal.* v. 196 ἐνπλόκαμον κίκιννον, &c.
6. ὀστίον οὐδὲ τέφρα, 'neither bone nor ash'; the first negative being omitted: *Aesch. Agam.* 532 Πάρις γὰρ οὔτε συντελής πόλις, &c.

*Epig. 8.* The epigram refers to a statue of Aesculapius set up by Nicias and carved for him by Eetion, but it obviously was not intended to be engraved on the pedestal.

3. ἱκνεῖται, 'entreats him with sacrifice.'
4. γλύψατο, 'got carved.' Note the use of the middle voice, cf. *Dem.* 520. 2; *Hdt.* ii. 135.

*Epig. 9.*

3. πολλὰς πατρίδος, 'instead of the wide fields of my native land I lie in a narrow robe of foreign soil.'
4. ἐφροσάμενος: *Ap. Rhod.* i. 691 ὁλομαι ἤδη γαῖαν ἐφρόσεσθαι: *Soph. O. C.* 1701 ὦ τὸν ἀεὶ κατὰ γᾶς σκότον εἰμένος.

*Epig. 11.*

3. ἐπὶ ξείνης ξένον: cf. *Soph. Philoct.* 135 ἐν ξένα ξένον.
4. ὑμνοθέτης, 'the poet'; *Διδοθέτης*, *A. Pal.* vii. 50. I should prefer αὐτῷ for αὐτοῖς.
5. πάντων depends on κηδεμόνας.

*Epig. 12.*

2. θεῶν: as monosyllable; 'common in tragedy, never in comedy,' Shilleto.
- τὸν ἥδιστον θεῶν: prose would require τὸν ἥδιστον τῶν θεῶν, since of two nouns thus dependent if one has the article both would have it; cf. *Pind. Is.* vii. 8 τὸν φέρτατον θεῶν.

*Epig. 13.*

5. ἐκ σέθεν ἀρχομένους: cf. xvii. 1.

*Epig. 14. eis Káikon τραπέζτην, Anthol.*

1. τράπεζα, 'money-changer's table,' 'bank.'
2. θεῖς ἀνελοῦ, 'take up your deposit when the account is reckoned up'; cf. *A. Pal.* v. 180 φέρε τὸν λόγον· ἐλθὲ λαβοῦσα φρίνη τὰς ψήφους.

*Epig. 15.* In the *Anthology* the first couplet of the epigram is erroneously attached to the preceding epigram. *A. Pal.* 657 (Leonidas). Hence possibly the ascription of this epigram to Leonidas in the *Anthology* (see Geffcken, *op. cit.* p. 11).

*Epig. 16.*

2. πολλῆς ἡλικίης, 'fullness of years' = πολλῶν ἐτέων: cf. *Agathias. A. Pal.* vii. 734 οὕτω τῆς νομίμης ἐμπλεον ἡλικίης. The explanation of Hiller (πολλῶν ἡλικῶν) is very unsatisfactory.
5. ἐν ἐτοίμῳ, 'in promptu'; cf. xxii. 61.

*Epig.* 17.

1. ὦ ξένη: cf. xxiii. 47; *A. Pal.* vii. 544:

εἰπὲ ποτὶ Φθίαν εὐάμπελον ἦν ποθ' ἔκειαι  
καὶ πόλιν ἀρχαίαν ὦ ξένη θαυμασίαν  
ὦς . . . εἶδες Δάμπαρος τόνδ' ἐπὶ παιδὶ τάφον, κ.τ.λ.

4. Cf. *Idyll* vii. 4.

The metre of the epigram is alternately iambic trimeter and hendecasyllable.

*Epig.* 18. On a statue of Epicharmus, the first writer of comedy.

The metre is at first sight a curious mixture of rhythms:  
1. 1=1. 5=1. 9; 1. 3=1. 7; 1. 2=1. 4=1. 6=1. 8=1. 10.

The first of these is a rhythm of alternate trochees and spondees:

— ◡ — — — ◡ — — — ◡ — — — ◡ —;

but the apparent spondee should doubtless be counted as a choree with 'irrational' syllable; thus

— ◡ — > — ◡ — > — ◡ — > — ◡ — ᾶ

The second will then be

ᾶ : — ◡ | — ◡ | — ◡ ' — > | — ◡ | — ᾶ ||

And the third

> : — ◡ ◡ | — ◡ ||.

So that the rhythm of the whole is choreic.

2. εὐρών: cf. Isocr. 24 c τοὺς πρώτους εὐρόντας τραγῳδίαν.

3. χάλκεον . . . ἀνέθηκαν: cf. *Idyll* x. 33, and the lines of Hermesianax (Athenaeus, 597 a) quoted in *Introd.* § 1, p. 11.

5. τοῖ . . . πεδωριστά, i.e. 'οἱ . . . μεθομιλῆται ἀ πεδαορίζειν quod in πεδαορίζειν abiit. Dativus πόλει pendet ab ipso illo πεδαορίσται quasi dicas τοῖς πολίταις μεθομιλοῦντες' (Meineke). The statue is erected by natives of Cos resident in Syracuse.

6. οἱ ἀνδρὶ πολίτῃ, 'as if to their own fellow-citizen.'

7. σῶρὸν γάρ, 'for a store of language had he to requite those that remember him. For many an utterance did he make to help the life of men.'

μεμνημένους of the MSS. could only be kept if we joined it to τελεῖν as a command, and put a stop at ρημάτων, 'remember and pay him his due.'

9. εἰπῆ, not εἴπῃ.

*Epig.* 19. On the iambic poet Hipponax, noted for his bitter satiric verse.

The metre, like that of Hipponax himself, is the scazon iambic.

Epigrams on Hipponax are frequent in the *Anthology*, but all



make a different point—the danger of approaching the poet even in death; cf. Leonidas, 40 (*A. Pal.* vii. 408):

ἀτρέμα τὸν τύμβον παραμείβετε μὴ τὸν ἐν ὕπνῳ  
πικρὸν ἐγείρῃτε σφῆκ' ἀναπαύμενον.  
. . . τὰ γὰρ πεπρωμένα κείνου  
ῥήματα πημαίνειν οἶδε καὶ εἰν Ἀΐδῃ.

*Epig.* 20. The metre is alternately hendecasyllable and Archilochian, the system of the latter being

— ∞ | — ∞ | — ∞ | — ∞ || — ∪ | — ∪ | L | — ^

i.e. four dactyls or equivalents in first half, then four trochees. The fourth of these is represented by a single long syllable held on to the length of three instead of two short syllables.

1. *Θραύσσα*: cf. Herond. i. 1 *Θρείσσα ἀράσσει τὴν θύρην τις*: Theocr. ii. 70.

2. *δδφ*: the last syllable of the first half of the line may be long instead of short.

3. *γυνὰ ἀντί*: synizesis.

*ἀντὶ τήνων ὧν ἔθρεψε* = *ἀντὶ τήνων ἃ ἔθρεψε*, or in ordinary idiom *ἀνθ' ὧν ἔθρεψε*, 'in return for her nursing.'

*Epig.* 21. On a statue of Archilochus.

The metre is ll. 1 and 4 Archilochian (cf. *Epig.* 20), ll. 2 and 5 iambic trimeter, ll. 3 and 6 iambic with 'falling rhythm.'

∪ | — ∪ | — ∪ | — ∪ | — ∪ | L | — ^

The fifth foot is represented by a single long syllable; the last is a half foot with rest.

1. *στᾶθι καὶ εἰσδε*: the first verb is interposed in the construction, Xen. *Hellen.* vii. 3 *ὑμεῖς τοὺς περὶ Ἀρχίαν οὐ ψῆφον ἀνεμείνατε ἀλλὰ ἐτιμωρήσασθε*.

3. *νύκτα . . . ἄω*: west and east.

*Epig.* 22. On a statue of Peisander, an Epic poet of the seventh century B.C. He wrote a *Heracleis* in two books, of which barely a fragment survives. The metre is hendecasyllabic.

3. *ἐπάνωθε*: cf. vii. 5.

## MEGARA.

See *Introd.* § 3, &c. The poem consists of a dialogue between Megara, the wife of Heracles, and Alcmena. The former asks the cause of Alcmena's pallor and appearance of grief, and in the course of her conversation tells briefly the story of Heracles' murder of his children. Alcmena in answer tells of a dream foreboding fresh suffering to Heracles and woe to herself.

5. ἀνδρός: sc. Eurystheus.

9. φαίεσιν ἐμοῖσιν, 'my eyes.'

12. σφετέρησιν, 'his.'

13. σχέτλιος: exclamatory nominative; cf. xii. 34, note.

14. Κηρῶν . . . βέλενα, 'dread weapon of some Fury or Spirit of Death' (A. Lang); cf. Musaeus 308 of Hero's lamp, Μοῖραν ἀνέφαυε καὶ οὐκίτι δαλὸν Ἑράτων. Hercules received his arrows as a gift from Apollo, his sword from Hermes, his breastplate from Hephaestus.

18. τὸ δ' οὐδ' ὄναρ, 'such a thing as has come on none other even in his dreams.'

23. κατ' αὐτοὺς, 'near them'; *Iliad* xvii. 732 ἀλλ' ὅτε δὴ β' Αἴαντε μεταστρεφθέντε κατ' αὐτοὺς σταίησαν.

25. ἡ βᾶ: MSS. ἡ γάρ οἱ: cf. xv. 112, note, but probably in all places where γάρ precedes οἱ and a short syllable is required we should read βᾶ. Cf. *Iliad* ii. 665; xi. 339; xxiii. 865; xxiv. 72.

27. αἰνοτόκεια, 'most miserable of mothers'; cf. xxiv. 73, note.

28. πολλὸν . . . δόμον, 'the wide halls,' 'ampla domus'; cf. xii. 156 πολλή τοι Σπάρτη: *Epig.* ix. 3 πολλὰς πατρίδος.

30<sup>a</sup>. Some such line as that supplied by Hermann seems necessary. Without it Ἀρτεμι, κ.τ.λ., becomes quite a pointless address to the goddess; with it Megara expresses a double wish either that she had been slain by Heracles or had died at the hands of Artemis. This accords well with what follows, 31-35.

35. θεῖ: sc. 'in Thebes.'

36. οἱ μὲν: sc. τοκῆς.

44. πέτρης . . . σιδήρου: cf. *Idyll* x. 7; xiii. 5.

45. λείβεται: cf. v. 28, note, and for the expression, *Iliad* ix. 14:

ἴστατο δακρυχέων ὥς τε κρήνη μελάνυδρος,  
ἦτε κατ' αἰγίλιπος πέτρης ὀνοφερὸν χέει ὕδωρ.

Psalm xxii. 15 'I am poured out like water; all my bones are out of joint.'

46. ἡμαθ' ὁπόσσα, 'every day'; cf. 'quotquot eunt dies'; 'quot annis,' &c.: but ἡματα is *nominative* not *accusative*, ἐστὶ being supplied: see *Odyss.* viii. 214 πάντα γὰρ οὐ κακὸς εἰμι, μετ' ἀνδράσιν ὅσσοι ἀέθλοι.

56. μήλων: cf. xiv. 38.

62. δαιμονίη παίδων: cf. *Odyss.* xiv. 443 δαιμόνιη ξείνων. The sense here is rather 'poor child'—in pity—than 'noble child.' The latter meaning is always employed somewhat formally; cf. xxii. 62.

65. τὸ δεύτατον αἰεὶ . . . , 'continually to the last day of our lives.'

66 *sqq.* 'In love with sorrow would he be who would count them'; namely the sorrows οἱς ἐχόμεσθα. The *vulgata lectio* here yields no sense at all, nor has any emendation of single words proved at all satisfactory (ἀριθμήσειεν ἐν . . . θαρσούη, Hermann, Ahrens, Meineke, which is beyond the understanding of any but themselves). I conjecture the missing hemistichs to be something like ἀριθμήσειεν ἃ περ θεὸς ἀμμὴν ἔθηκε ἄλγεα' τίς δέ κεν

εἴποι ἐφ' . . . , 'Who could count the sorrows God has laid upon us? And who would bid us have courage in this our woe? Not such is the destiny laid upon us' (i.e. not such as to be able, *θαρεῖν*).

77. *μηδέν, κ.τ.λ.* : dependent on *ἴστω*, 'that I love thee no less than if . . .'

78. *ἦ εἰ* : for the synizesis cf. xi. 81.

81. *τῷ*, 'therefore.'

85. *ἦπαρ* = *ἦπατι* : the 'ι' of the dative is occasionally elided in Epic Greek : *Iliad* v. 5 *ἀστέρ' ὀπαρινῶ ἐναλίγκιον*.

93. *ἔρδοι* : cf. x. 45, note. The kind of personification whereby the vision is said to do the hurt (*ἔρδοι*) is curious, but such confusions between a premonition and a cause are not hard to parallel in popular lore.

96. *δεδεγμένος*, 'having received the task.' It is noticeable how much stronger and vivid the verse becomes from this point to the end. The weaker strain of the opening of the poem nowhere gives the impression of easy workmanship. Possibly this is an evidence of early date, but there is no real evidence.

114. *οὐκ ἐθέλοντα* : a touch of quite Homeric simplicity!

124. *μάντις*, 'and may my foreboding prophesy ill to him, and may God bring nought to pass besides.'

# THE DIALECT OF THEOCRITUS



In idylls i.-xi., xlii.-xlviii., xxiv. xxvi, and in the epigrams, Theocritus uses the Doric dialect. On xii. see *ad loc.* In xxii., xxv., and Megara, he follows Homeric usage. The dialect for the spurious poems is a less correct Doric: that of xxviii., xxix., xxx. is Aeolic (*vid.* preface to xxviii.).

The following sections will deal with the Doric as used in the above-named poems.

In the first place we must note that the dialect is nowhere pure Doric<sup>1</sup>; Epic and Aeolic forms are intermixed, and local peculiarities are brought together, so that even the Doric is not a Doric of a single district.

Probably in Cos, where we have seen that Theocritus passed his youth, Aeolic forms might be heard; but the fact remains that Theocritus' dialect is a literary rather than a spoken form of speech.

## 1. Declensions.

- (a) *First declension.* Nouns in -a, -η, -ης.

η always becomes ā in terminations.

Thus:	Nom.	Acc.	Gen.	Dat.
	φανά	ῥλαν	δοιδās	κνύζα.
	Σιμυχίδας	Ἀίδαν	Λαμπριάδα	Εὐμάρα.

Plural nominative -αι, accusative -ās (v. 103), and so in adjectives αὐράς (v. 33), καλās (vii. 86).

The dative plural is properly -αις (i. 2), but the Homeric -αῖσι or -ησι are often used.

Genitive plural -ᾶν (i. 12).

Homeric is genitive singular. -αο from nominative -ης (i. 126).

- (b) *Second declension.* Genitive singular -ω for -ου (ii. 95), &c.

Homeric -οιο (ii. 134), &c.

Accusative plural usually -ας (i. 121). Sometimes -ος (i. 90).

Dative plural -οις. Homeric -οῖσι (iv. 7), &c.

<sup>1</sup> The chief authority for the Doric dialect remains Ahrens' great work *De linguae graecae dialectis*, Göttingen, 1839, to which should be added Morabach, *De dialecto Theocritea*, Bonn, 1874, and Curtius, *Studien*, x. 1. There is an excellent summary of the Theocritean usages in the Fritzsche-Hiller edition (Leipzig, 1881); cf. Legrand, *Stude*, p. 234 seq. A useful collection of Doric inscriptions is published by Drs. Collitz and Bechtel, Göttingen, 1898 (Band 3, 2te Hälfte, ed. R. Meister).

(c) *Third declension.*

(i) Type γένος. Genitive singular θέρεος (ii. 58). χείλεος (vii. 20). Nominative plural χείλη (i. 29), and τήθεα (ii. 79).

(ii) In other types the chief variation is in dative plural; -σαι or -σι are both used. The latter only is true Doric (vii. 17, vii. 153, viii. 43).

So we have πορθμῆα (xvii. 49), Πηλῆι (xvii. 56), but in pastorals only -ει (i. 58), ἀριστέες (xviii. 17), ἀριστῆες (xiii. 17).

(d) *Adjectives in -us.*

These appear both in the Ionic form in feminine δδέα (i. 65), and Doric δδέια (i. 95)

## 2. Pronouns.

The Doric forms are: ἐγών, μεν (μουν), ἐμίν (ἐμοί). ἄμμες (ἡμεῖς), ἄμμε (ἡμᾶς), are Aeolic.

2nd person τύ (σύ), τύ or τέ (σε), τευ or τεῦς (σου, σοῦ), τιν or τοι (dative).

Here, as elsewhere, Doric shows the older form, retaining the original τ (Lat. tu, &c.). A rare form, τεοῦς (genitive singular), appears (xviii. 41; xi. 25).

## 3. Verbs.

## (a) In -ω.

2nd person singular present indicative -εις for -εις occasionally (i. 3). 1st plural -εις for -εν (i. 16) δεδοίκαμες, &c. 3rd plural -οντι for -ουσι, the older form appearing (Lat. -ant, &c.) (i. 38) μοχθίζοντι. So in contracted verbs φιλεῖντι=φιλέοντι=φιλέουσι (v. 80, &c.): subjunctive, -αντι (viii. 70); infinitive, -εν for -ειν occasionally (i. 14) συρίσδεν.

Participle: -οισα for -ουσα (Aeolic rather than Doric) constantly (ii. 137 λιποῖσαν). In verbs in -εω, -εῦσα for -οῦσα (v. 56).

In the future verbs in -ζω make -ξῶ instead of -σω: in all verbs the future is contracted -ῶ for -ω (viii. 86 δωσῶ; vii. 71 αὐλησεῖντι; v. 142 καχαξῶ).

Similarly in aorist: ἐξήταξα (xiv. 28)=ἐξήτασα; cf. ἐλνγίχθης (i. 98).

A new present is formed from the perfect stem in many words. δεδοίκα (xv. 58), *vid.* note on i. 63.

Many verbs pass from the -αω conjugation into the -εω, ποθορεῦσα (iii. 18), &c., and many, ordinarily conjugated in -ω, appear in the -μ form (these are strictly Aeolisms): cf. i. 36 note, vi. 8, and preface to idyll 28. (νικέω, Herondas, i. 51.)

## (b) In -μ:

3rd singular present has -τι for -σι (cf. τύ for σύ and -οντι for -ουσι). φατί (i. 51), ὑφίητι (iv. 4).

3rd plural, -αντι, -εντι, -οντι for -ασι, &c. ἴσαντι (xv. 64)=ἴασσι.

In vi. 8 ποθόρησθα shows the Aesolic addition of -θα to the termination: cf. xxix. 4.

εἰμί shows the following peculiarities:—2nd singular present, ἐσσί; 1st plural present indicative, εἰμές (ii. 5); 3rd plural, ἐντί; imperfect, ἦς for ἦν, ἦμες for ἦμεν; infinitive, εἰμεν, ἦμεν (an older form), ii. 116; participle, ἐόν (ὦν once in idylls viii. and ix.), τοῖσα or εὔσα (v. 26), ἐόντα or εὔντα (ii. 3, Herondas v. 16); future, ἐσσεῖται.

#### 4. Form of Words in general.

In stems of words α appears for η in many cases, but by no means universally. ποιμήν, not ποιμάν; ἀπεχθάς, not ἀπεχθάς, &c.

τ appears for Attic σ in εἰκατί (εἰκοσί). ποτί (πρός), πλατίον = πηλοσίον (v. 28).

οι for ου in Μοῖσα (Aeolic).

α for ε in ἔτραχον (ἔτρεχον): γα = γε, and others.

κ for τ in ὄκα, πόκα (πότε).

The chief peculiarities in contraction are:—

ā for ου (= ao) in genitive 1st declension.

ā = ao; πεινῶντι = πεινῶντι (but γελῶντι = γελᾶουσι, i. 90, is from γέλλημι: cf. i. 38).

ā = ω; ἐπάξα = ἐπήξα.

η for Attic ā in verbs in -αω; ὄρη, vii. 50. So ἔσορῆς, i. 90.

ω for ου in νῶν, xi. 74.

ευ for ου in φιλεῦσα, χεῖλες, ὠθεῖνται, ἔρρευν.

Note the following individual forms:—

κᾶ = κεν = ἄν; τηνεί = ἐκεῖ; τῆνος = ἐκείνος; ὤς = ἔνθα; ἄς = ἕως; πρῶν or πρόαν = πρῶην; τουτεῖ = τηνεῖ (v. 45); ἀμᾶ = ὁμοῦ (xi. 39); αἰ for εἰ; ποτί (πότ) for πρόσ.

5. The accent varies from the Attic in οὐτῶς, ἀλλᾶ. According to the grammarians the Dorians sounded παῖδας as παῖδας. And similarly γυναῖκας, αἴγας, φάτας (see R. Meister, *Bemerkungen zur griech. Accentuation*). It would hardly be a right course to foist these into our text of Theocritus.



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### Adjectives :

1. *δρυινὸν πῦρ*, ix. 19, note ; *διγλήνους ἄσπας*, *Erig.* vi. 2.
2. of place and time : *δωδεκαταῖος*, ii. 4 ; *χρόνιος*, xiv. 2 ; *σκιφαῖος*, xvi. 93 ; *προδείελος*, xxv. 223 ; *διαπόντιος*, xiv. 55 ; *ὑπερούμιον*, xxiv. 95 ; *ὑποκάρδιον* (= *ὑπὸ τῇ καρδίᾳ*), xi. 15.
3. In accusative neuter, to denote time : *μεσονύκτιον*, xiii. 69 ; *δειλινόν*, xxi. 39 (*Arist. Eccles.* 377) ; *ποθέσπερα*, viii. 16.  
With article : i. 13, &c.
4. For adverb of manner, or quality : *πολὺς ἐπέκειτο*, xxii. 90 ; *πρόφρων*, xxv. 3, i. 60 ; *ἀδεία γελάουσα*, i. 95 ; *ὄλος*, iii. 33 ; *πᾶς*, ii. 40.  
*See also* ii. 72, *ἄ μεγάλοις* ; ii. 6, *ἀνάρσιος*.
5. Formed from proper names = genitive of that name, *βίη Ἡρακλεΐη*, xxv. 154, xxii. 31 (*Iliad*, xiii. 67).
6. Neuter with preposition (*ἐν*, *ἐξ*) used as predicate : *ἐν ἐτοίμῳ*, xxii. 61, 212 ; *ἐξ ἴσω*, v. 25.
7. Neuter singular with article : *τὸ καλόν*, iii. 3 = adverb of quality.
8. Neuter for masculine : *ἄκρα Πελασγοί*, xv. 142, note, xx. 31 ; *τὰ πρᾶτα*, x. 29 ; *Λύκος νῦν πάντα* (is everything), xiv. 47 ; *ἄλλό τι τερπνόν*, ii. 158 ; *εἰ τί περ ἐσθλόν*, vii. 4, *Erig.* xvii. 4.
9. Accusative neuter singular or plural, for adverb (= cognate accusative) : i. 96, vi. 9, ii. 100, v. 44, i. 46, *χλωρὰ θέουσα*, xxv. 158, note.
10. Neuter used in oblique cases : *πάντεσσι καλοῖς*, xv. 111 ; *δι' ἀμοιβαίων*, viii. 61 ; *ἐπὶ ξηροῖς*, i. 51, note.
11. Used substantively (not generic) : *τὰν αὐλείαν*, xv. 43 ; *οἰναρέοισι* (vine leaves), vii. 134 ; *ἀμφοτέροισι* (ποσίν), x. 35 ; *ἀμφοτέροις* (χερσί), vii. 157 ; *πολὺν τιν' ἐπινες*, xviii. 11 ; *τυρόεντα*, i. 58 ; *θηλυτέρῃ*, xvii. 35 (adjective in Homer, substantive in Alex.) ; *εἰλιπόδεσσι*, xxv. 131 ; *κενεὰν ἀπομάττειν*, xv. 95 ; *τὸν ἕνα τὸν γλυκύν*, vi. 22 (*sc.* *ὀφθαλμόν*) ; *ἀκράτω*, ii. 152 ; *βίβλινον*, xiv. 15 ; *ἕνα καθευδε* (*lect. aud.*), xx. 39 ; *πυρρά (θρίξ)*, xv. 130 (*πολή*, Callim. xi. 14) ; *τὸ κάταντες*, i. 13 ; *ἃ θήλεια*, xv. 145 ; *ἀγροτέροις*, viii. 58 ; *μηκάδες*, i. 87.



12. Comparatives: ἐπὶ τὸ πλεόν, i. 20; ἐπὶ πλεόν, iii. 47; φέρε θᾶσσον, xv. 29 (*Odys.* xx. 154); ὁ γεραίτερος εἵασι παῖδων, xv. 139; ὅτι θᾶσσον, xxiv. 48, note.

ἐκαστατέρω vel ἐκαστοτέρω, *fals. lect.*, xv. 7.

13. Superlatives: πρᾶτιστος, i. 77; μονώτατος, xv. 137; δεύτατος, Megara, 65.

Equivalents, οἶος ἄριστος, xiv. 60; ὅσον σθένος, i. 42; ὅτι μάλιστα, x. 43; ᾗ τάχος, xiv. 68; ὥς τάχος, ii. 36.

See further Predicate.

#### Adverbs:

1. With article to form attribute: τὸν Λιβύαθε, i. 24 (τὸν αὐτίκα πότμον, *Callim.* iv. 88).

2. Without article: Ἀργοθεν ἄνδρες, xxiv. 111; ἔαρ ἐξαίνις, ix. 34 (*ἡπειρόθεν ἀνὴρ*, *Aratus*, 1094).

Equivalents: ἐξ ἐλέφαντος αἰετοί, xv. 123.

3. As predicate: νυκτὸς ὁπρὶ πον, xxiv. 38.

Alliteration: κ. vii. 109, 110; τ. i. 56; σ. i. 1-3. Vowel, α. viii. 55; xi. 43. Interwoven, κ. μ. viii. 83; δ. τ. viii. 86; π. κ. ix. 18.

#### Aorist:

1. Action now past (English would use perfect): i. 98; ii. 7; iv. 6, &c.

2. Momentary action: i. 20; xii. 25; xxix. 16 (English would use present). See notes on i. 20; xii. 25.

3. Action habitually recurring—gnomic: xiii. 50; ii. 137.

4. Aorist indicative in wish: vii. 86; x. 36; cf. iv. 49. In final clause, iv. 49.

5. Aorist infinitive after verbs of promising, &c.: xxi. 59 (*Odys.* ii. 373). After φημί, φῆς μοι πάντα δόμεν, xxvii. 60.

6. φίλος ἐπλεο (art dear), vii. 95; vii. 60; xv. 100. ἅπαξ λεγόμενα, see Vocabulary.

Apposition: τοὶ τῷ Λαμπριάδα, τοὶ δαμόται, iv. 21; τὸ ποταφὸν τὸ Λακύνιον, iv. 33; ἄνδρες . . . ἄλλοθεν ἄλλος, i. 34; δύο δλωπεκες ἃ μὲν . . . ἃ δέ, i. 48.

ἃ τὰς Ἀργείας θυγάτηρ πολυΐδρις αἰοῖδος, xv. 97; τὸν δδῖταν . . . ἐσθλὸν Κυδωνικὸν ἄνδρα, vii. 11; χῶ ταλαεργὸς ἀνὴρ . . . Ἀλκμήνης υἱός, xiii. 19; τὸ χρήμα . . . ἃ θήλεια, xv. 145; ἃ Γροῖῷ κοσκινόμαντις, *fals. lect.*, iii. 31; τῷ βασιλῆος . . . ἀφνειῷ Πτολεμαίῳ, xv. 22. [Great freedom in the use of article with words in apposition appears in *Alex. poets*, *μυρόπουν Δημοῦς χρώτα τὸν ὑπαπάτην*, *A. Pal.* v. 196; *τόν με κύνα*, *A. Pal.* vii. 68; *τόν σε χοροῖς μέλψαντα*, *A. Pal.* vii. 21, &c.]

Archilochian verse: *Epig.* 20, 21.

#### Article:

1. = Demonstrative pronoun: without substantive.

(a) Without particle added: i. 29; xxv. 129; vii. 103.

(b) With particle: αὐτὰρ ὁ, xxv. 232; αὐτὰρ ὁ γε, i. 52; ὁ γάρ, xvii. 4; ὁ μὲν, i. 138, &c.; ὁ δέ, ii. 102, &c.

2. *Deictic* :

- (a) *Standing at head of clause* : substantive follows at some distance, i. 30 ; vii. 7 ; vii. 80 ; xiii. 17 ; vii. 136, &c.
- (b) *Attributes precede the substantive* as ἡ βομβεῦσα μέλισσα, iii. 13 ; v. 36.
3. Repeated with each of two attributes, preceding substantive.
  - (a) *With asyndeton*, xiii. 5 (cf. Thucyd. i. 126 ; Plato, *Crat.* 398 b).
  - (b) *With conjunction*, ii. 146, note.
4. On τὸ ποταφὸν τὸ Λακίνιον, iv. 33 ; τοὶ τῷ Λαμπριάδᾳ, τοὶ δαμόται, iv. 21 ; ροικὸν τὸ λαγωβόλον, iv. 49, see notes *ad loc.*
5. *With predicative noun* : viii. 86 ; xxi. 14.
6. *With ποῖος* : v. 5 ; v. 8.
7. Ἰππον καὶ τὸν ψυχρὸν ὄφιν, xv. 58 ; δμαλὸς δέ τις ὁ στρατιώτας, xiv. 56 ; iii. 19 ; ἐγὼ δέ οἱ ἄ ταχυπειθής, ii. 138 ; iii. 24 ; τὰ πρὸς πλόον, xxii. 22 ; τὰ πρύαν, xv. 15 ; τὸν τὸ πιεῖν ἐγγεῦντα, *fals. lect.*, x. 53 ; τὸν ἡδιστον θεῶν, *Erig.* xii. 2 ; τὸ καρτερόν, i. 41 ; τὸ κάλον, iii. 3 ; τὸν οἰκτῆρα (notus ille viator), vii. 12.

## Attraction :

1. Of mood to mood : vii. 127, note ; vi. 24.
2. Relative : (τυτθὸν ὅσσον, i. 45, note) ; ἀντὶ τήνων ὧν ἐθρεψε, *Erig.* xx. 3 ; ὧν ἴδες ὧν εἶπαις κεν, xv. 25 (?).
3. Of gender in pronouns : ἡ δίκη, xxv. 33 ; οὗτος ὁ πλοῦτος, xxi. 14.
4. Of Case, see *Vocative*.

**Augment omitted** : i. 100 ; ii. 71, 83 ; vi. 44 ; vii. 80, &c. For such combinations as δαῖτα πένοντο, xiii. 32 ; ἀλλήλους δὲ φίλησαν, xii. 15. C. Hartung would read δαῖτ' ἐπένοντο, δ' ἐφίλησαν, κ.τ.λ. (against authority of MSS.).

**Caesura** : trochaic in fourth foot, xviii. 15, note.

## CASES.

1. **Nominative**, θᾶσαι φίλος, i. 149.  
With article for vocative (plural), i. 151 (*Arist. Acharn.* 601) ; singular, iv. 45-46.
2. **Vocative** : with οὗτος, v. 76.  
By attraction, xvii. 66 ὄλβιε κοῦρε γένοιο, xviii. 10.
3. **Accusative**.
  - (a) *Cognate* : (i) Substantive alone, v. 124 ; xxv. 137 ; xxv. 15. (ii) Substantive and adjective, ii. 134 ; iii. 49. (iii) Adjective alone : see *Adjectives*, (7), (9), and under *Pronouns*, ταῦτα.
  - (b) *In apposition to sentence*, viii. 74 ; xxv. 274 ; xxiii. 40 ; xxv. 69 (ἀμφότερον).
  - (c) *Accusative of extent* : (i) of space over which, xiii. 66 ἀλάμενος οὐρεᾶ ; elsewhere Theocritus uses a preposition. (ii) of goal of motion, i. 140 ; xxv. 258 ; xv. 122 ; xiii. 29. (iii) Time, i. 15 ; xxx. 2 ; xiii. 29 ; vii. 85. (iv) Measure of amount, i. 24 ; i. 45.

(d) *Of respect*: xxiii. 2 τὸν μορφᾶν ἀγαθῷ; vii. 13 οὐνομα μὲν Λυκίδα.

(e) *Direct object*: two accusatives, xxiv. 105 γράμματα τὸν παῖδα ἐξεδίδασεν.

#### 4. Genitive.

(a) *Partitive*: (i) after adjective of quantity, ii. 45; iii. 47 ἐπὶ πλέον λύσας; i. 20. (ii) as predicate, μακάρων ἀμυθρεῖται, xiii. 72. (iii) after adverb of time, αὐτίκα νυκτός, ii. 119; xi. 40; xxiv. 38. (iv) after verbs, ii. 152; xxv. 105; x. 6. (v) after adverb of place, ἐπὶ δεξιᾷ χειρός, xxv. 18. (vi) φῶλ' ἀνδρῶν, xxiv. 40; μούνος προτέρων, xvii. 121.

(b) *Possessive*: (i) τὰ Λύκανος, ii. 76. (ii) With noun omitted, ἐν Ὀλβίῳ, xv. 24. (iii) as object, κόρας μέλος, x. 22; ii. 151.

(c) *Time*: viii. 78; xi. 37; xxiv. 39.

(d) *Price*: xv. 35, 36.

(e) *Comparison*: xii. 5; xi. 49 τῶνδε θάλασσαν ἐλέσθαι; of exchange, xii. 37 (*e conl.*).

(f) *Material, &c.*: iii. 22; v. 53; xxviii. 8.

(g) *Cause*: xxv. 200 ἰρῶν μηνίσαντα.

(h) *After certain verbs*: ὄσσω, i. 28; ἔχομαι, vii. 20; λανθάνομαι, ii. 46; κνίζομαι, iv. 59; ἐδράξατο κέραος (by the horn), xxv. 145; v. 133; ὄχλῳ ἐσώθη (from the crowd), xv. 5.

(i) *Genitive absolute, without subject expressed*: ix. 20; xvii. 10. Following after a dative: vii. 25; xxv. 67.

(k) *Exclamation*: iv. 40; xxx. 1.

5. *Dative*: (i) Possessive, v. 104, &c. (ii) loosely used, dative of person concerned, i. 43 ὧδέ οἱ φῶθηκαντι *Ives*; xiii. 57; xxiv. 19; vii. 20; xxv. 2, &c. (iii) of indirect object after nouns, xxviii. 2 δῶρον γυναικί. (iv) manner, vii. 20; (v) Time, xii. 30 εἶμι πρῶτον; xxv. 56 ἡμασι πολλοῖς; xv. 1 χρόνῳ; with participle added, xvii. 127; (vi) Instrument, means, manner, xxv. 91; xiii. 54; xxv. 119; (vii) Comitative, αὐτοῖς ναύτησι, xxii. 18. (viii) locative, ii. 121; iii. 16; vii. 16.

6. *Obsolete case-endings*: (i) -θεν, xxii. 11; xxv. 180; i. 24; vii. 80; iii. 10. (ii) -φι, xxv. 138; xxv. 207; Megara 78. (iii) -δε, xvi. 61; xvii. 100; xxv. 136.

*Comparison*: brachylogical, ii. 15; v. 52.

*Comparative clauses, fullness of expression in*: *Introd.* p. 43.

*Ellipse of verb in main clause*, v. 38.

*Ellipse of ὥς in short comparisons*, xiv. 51; xiii. 24 (*e conl.*). μᾶλλον omitted before ἤ, ix. 20, note.

The clause ὥς ἴδον ὥς ἐμάνην, ii. 82, not comparative, note *ad loc.*

*Consecutive clauses*:

With ὅσον, xxx. 6; ὥστε follows δοκεῖ, xiv. 58; ὥστε introduces a new sentence ('and so'), xiv. 65.

*Infinitive alone*, v. 10 οὐδὲ γὰρ τῷ δεσπότης ἦς τι ἐνεύδειν: *vide Infinitive.*

**Crasis**: ἀγαθέ, i. 78; ὀπόλοι, i. 80; κῆξ, i. 136; χῶ, i. 40; τῶνβούλοι, ii. 66; τῶστιά, iv. 16; ἄριφος, v. 24; ὀπόλλαν, v. 82; κῆμέ, v. 90 (not κάμέ); ὀρχαίος, xi. 8; χῶτι, xiv. 52; ὄρατος, vii. 98.

Double crasis: καὶ ὁ ἐκ, i. 72; καὶ ὁ Ἀδωνίς, i. 109; καὶ ὁ ἐμός, xv. 18; καὶ ὁ ἀνὴρ, xv. 148.

**Declension**:

εἶμι, xii. 30; xiii. 26, &c., very common in Alex. writers, not earlier.

ἰχθύα, xxi. 45 (οἰζύα, ἰζύα, νηθύα, Quint. Smyrn.; ὀφρύα, Oppian.); ἰχθύν, xxi. 49.

**Dual**: for plural in participle, xxv. 72, note.

Dual subject with plural verb, xxi. 47.

Dual verb with augment, xxv. 154.

**Diminutives**: vide Vocabulary.

**Ellipse**: (i) vide *supra* Comparative clauses. (ii) Verb omitted in short relative clauses, i. 12; xvi. 75, &c. (iii) Verb omitted in noun clauses, xxv. 64; xii. 37 (e. cont.); xiv. 19. (iv) In direct statements or questions, v. 149; xv. 60, &c.; v. 3 οὐκ ἀπὸ τῆς κράνας; iv. 46. (5) Infinitive omitted, xv. 147 ὦρα εἰς οἶκον, xiv. 11, note.

**Future Indicative**: (i) with ὅπως as command, i. 112. (ii) οὐ μὴ, i. 152. (iii) with μὴ as prohibition, v. 109, note. (iv) In relative sentence—final, xxviii. 6. (v) for optative and ἄν, xv. 79; Herondas, iv. 28, 33; v. 56; vi. 59.

**Gender**: χίμαρος, f. i. 6; κλισμῶ, f. xv. 85; σκιάδες βριθόντες *fals. lect.*, xv. 119.

Masculine plural used by woman of herself, ii. 5; ἀεθλος = ἀεθλον, viii. 13; δδία, f. accusative, xx. 8; τὸ ἄμμου τῆς ζῆτας, xxix. 5 (cf. *Odys.* xvii. 322).

**Hiatus**:

1. In bucolic caesura, i. 67; ii. 54 (*Odys.* iii. 435, iv. 831, &c.; Monro, *Hom. Gram.* 382).
2. In weak caesura, vii. 8; xiii. 24; xxii. 116 (*Odys.* ix. 286; xv. 291, &c.).
3. In arsis of first foot, xxv. 173; xvii. 38. Of second foot, ii. 152; ii. 51. Of third foot, iii. 42. Of fourth foot, xviii. 58; xxv. 274. Of fifth foot, xvii. 79; ii. 46; x. 28.
4. In thesis: (i) long syllable retained, xxv. 275. (ii) short syllable unelided, xv. 149; xv. 32; and cf. *supra* (1).  
 ετι not elided, xi. 54, note; τι, v. 10; i. 88; iii. 24.
5. Long vowel shortened but not elided, i. 2, 8, 17, 26, 29, 31, 33, 35, &c.  
 Elision of μοι, iv. 58; vii. 19; μέγναμαι, v. 118; αἰθεται, vii. 102; αἰθι, xi. 22; ἥπατι, Megara 85.

**Infinitive:**

1. In commands, x. 48 (with accusative); xxiv. 95 (with nominative); v. 121; xxiv. 72 (joined with imperative); xiv. 1.
2. Epexegetic: *ἔθηκεν* . . . *ἦμεν*, ii. 41; *πειν* *ἐγγεῦντα*, x. 53; xxviii. 19; xi. 49.

After verb of motion, viii. 28.

3. Dependent on noun, xv. 26 *ώρα* *ἔρπειν*.
4. Dependent on adjectives, viii. 4; xi. 4; xxii. 2; xvii. 13.
5. Direct object of verb, i. 97; xxiv. 26 *φευγέμεν* *δρμαίνων*; xxv. 253 *μαιώων*; xvi. 15 *σπεύδοντι*; xii. 31 *ἐριδμαίνοντι*. These last four are not found with infinitive earlier than Theocritus.

If' clauses: *εἰ* with future indicative (modal), iv. 48; v. 147. *εἰ* with optative (general), xiii. 10.

*ἦν* with subjunctive, followed by aorist indicative (general), xii. 25.

Indicative without *ἄν* in main clause, ii. 124; xvi. 44; ii. 127.

*εἰ* *κεν* with indicative, ii. 124, note. *εἰ* with optative of end in view (if haply), xxv. 215; cf. xv. 70, note, *εἴτε γένοιτο* *εὐδαίμων*.

Protasis given by optative of wish, x. 32. By imperative, v. 44; xi. 42. Apodosis: optative of wish, v. 20; v. 150.

Middle voice: v. 117; xxii. 185; xvii. 129; iii. 26; i. 92; i. 78 (*ἔρασμαι*); xxvi. 3, *vide* Legrand, *Étude*, p. 299.

Noun—used for adjective: *γέρον*, vii. 17; *ἄβαι*, v. 109; *τρύχνος*, x. 37; *δοῖδά* (subject of song), xii. 11; *κακὰ* *παίγνια*, xv. 50 (of persons).

**Noun clauses:**

1. Statements: present infinitive for future, ii. 153 (? *see* note). Primary construction kept after past tense, iii. 32; ii. 149. Optative not used (*see* i. 81, note); *δῆλον* *ὅτε*, xi. 79.
2. Verbs of perception, &c., *μύμνημαι* *ὅκε*, v. 116.
3. Verbs of joying, grieving, &c., *ἀσχαλόων* *ὅ*, xxv. 236; *θαῦμα* *ὅτι*, xv. 2; *ὥμοι* *ὅτε*, xi. 54; *χαίρων* *δοθύνεκεν*, xxv. 76; *ἄχθομαι* *εἰ*, v. 35.
4. Verbs of fearing, &c., *μή* . . . *δώσει*, xxvii. 21; xxx. 14 *φρονέειν* *μή* *οὐ* *πέλῃ*.
5. Verbs of striving, *φράζω* *μή* *δρούσῃ*, vi. 13; iii. 5. Theocritus does not use the future indicative in this construction.
6. Dependent questions, ii. 5 (present indicative), retained after historic tense; i. 81 (optative); *τίνος* *ὁ* *ἑνός*, xi. 30; *ὥς* *for* *ὅπως*, ii. 84; *πυθόνται* *μή*, xii. 37.
7. Dependent exclamation, xv. 146 *ὀλβία* *ὅσσα* *ἴσται*; ii. 9.
8. Dependent questions deliberative: with future, xvii. 10; xvi. 16. Optative, xxii. 84. Subjunctive, xvi. 67.

**Number:**

1. Singular collective, vii. 66; x. 54; xiv. 17; xxi. 6.
2. Neuter plural, with plural verb, ix. 17; iv. 23, 27; xvii. 78, &c.

3. Singular distributively, vi. 2 τὰν ἀγέλαν, each his flock.
4. *Varia*, τὰν Ἀίδαο πύλαν, ii. 160; θύρας for θύραν, ii. 6.

**Optative :**

1. In primary sequence, x. 45; xv. 71; xxiv. 100.
2. In questions—τί γηνοίμεθα; xv. 51, remoter deliberative; τί βέξαιμι; xxvii. 24, note.
3. In independent statements, xvi. 67 ἐλοίμαν (*velim eligere*); i. 60; viii. 60; xxix. 38; xxii. 74.
4. Potential without ἄν, ii. 34; viii. 91.
5. Concessive, iv. 11, note.
6. In relative sentences: (a) final, Homeric use, xxv. 219. (b) by attraction to preceding optative in consecutive clause, vii. 124, note. (c) due to interrogative in main clause, viii. 13, note.
7. In prospective time clause, xxv. 228 δεδεγμένους ὀππότεῖκοιτο.

**Participle :** φῦχτο φεύγων, ii. 152; φῦχεν ἔχων, ii. 7; xxii. 168; iv. 6. κάμνοντι εὐκώς, i. 41.

Present participle represents imperfect, iii. 32.

Present inaccurately for aorist, xxiv. 94; xvii. 54.

Repeats main verb, ἐξένθοις καὶ ἐξενθόισα λάθοιο, xi. 63; ii. 113.

Final, future participle, *Epig.* viii. 2; xxv. 57 (present, xvi. 86, note).

Further defines dative of time, xvii. 127; dative of means, xiii. 29 νότῳ τρίτον ἄμαρ ἀέντι (*see note*).

**Particles :** ἀλλὰ γε, v. 24; ἄρα, *ergo*, xiv. 3. With demonstrative: analeptic, xxiv. 13. Continuing narrative, xxiv. 46; xviii. 7. In questions (expressing surprise), i. 66; ὥς ἄρα (quoting), ii. 149; εἰ ἄρα, vii. 105; ἀλλὰ γάρ, v. 29, 44; μηδέ γε, x. 11; δέ τε, i. 74; v. 125; vi. 37; θην, xv. 62; xiv. 43; i. 97; καὶ . . δέ, i. 90; οὐ μὰν οὐδέ, xxii. 205; μὲν with pronoun (with no δέ clause), v. 96; i. 57; περ: εἴ τί περ ἐσθλόν, vii. 4; ii. 34.

**Predicate :** adjective in, ὁ Κρατίδας λείος ὑπαντῶν, v. 90; ἐσθλὸς ἀκούειν, xvi. 30. Adjective in neuter instead of masculine, τὸν στέφανον λεπτὰ κατατίλαι, iii. 21; στρόμβον πέντε ταμῶν, ix. 27. Noun with preposition as predicate, γάμος οὗτος ἐν ὄρκῳ, xxii. 148.

**Prepositions :**

ἀπό: ἀπὸ κροτάφων γηραλέοι, xiv. 69, xxiv. 80, xvi. 49; ἀπὸ σκελῶν . . σφάλλοντι, xxiv. 111; ἀπὸ σκοπίας ἐτίναξε, ix. 11; τὸν ἀπὸ γραμμῆς λίθον, vi. 18; δοχμὴς ἀπὸ προβολῆς, xxii. 120; ἀπὸ σκανῶς ἀγοράσδων, xv. 16; ἀθανάταν ἀπὸ θνατῶν, xv. 106.

ἀμφί with genitive = περί, xxv. 195.

ἀνά, of time, only in xx. 45.

ἐκ: ἐκ μεγάλου ὀλίγος, xxii. 112; ὁ ἐκ δρυμοῦ λέων, i. 72; ἐκ θυέων καταθύσσομαι, ii. 10 (agency); ἐκ λευκῷ ἐλέφαντος αἰετοί, xv. 123; ἐξ ἀπάτας κεκροτημένοι, xv. 49; ἀχρὴν ἐκ πατέρων, xvi. 33, xvii. 13, xxii. 170; ἐκ πάντων ὑπείροχον, vii. 94.

- εἰς: αἰόλα φονέων ἐς βάρβιτον, xvi. 45; ἐς πατέρα . . . δεικνάσκειν, xxiv. 56; ἐς Δία λήγετε, xvii. f; ἀριθμείσθαι ἐς τινα, xvii. 27; ἐς ἄνδρα γενειῶν, xiv. 28; ἐς τέλος, ii. 14; ἐς βόλον ἔλκειν, i. 40. With numbers, ἐς τρίς, ii. 43; ἐς δύο πέλλας, i. 26; ἐς ἁῶ, xviii. 14; ἐς νέωτα, xv. 143; ἐς ὥρας, xv. 74.
- ἐν: ἐν μέσσοις at hand, xxi. 17; ἐν ὀφθαλμοῖς ὄραν, iv. 7; ἐν ὄρκῳ, xxii. 148.
- ἐπὶ: ἄμαρ ἐπ' ἄμαρ, xi. 69; ἐπὶ πάγχυν, xvii. 104; ἐφ' ἐσπερίους ἐρίφοις, vii. 53, note; ἐπ' ἀνθρώποις among men, xi. 4.
- κατά: opposite, i. 30; xxiv. 12; κατ' ἄντρον παρκύπτουσα, iii. 6; ἵκετο κατ' ἀγῶνας, xvii. 112; κατ' αὐτοὺς πωτᾶται (near), Megara 23; κατὰ κρατός, vii. 135; χεῖτε κατὰ Θύμβριδος ὕδαρ, i. 118.
- μετά: 'to join,' μετὰ δαῖτα, vii. 24; xxv. 87; 'to fetch,' xiii. 16; with dative, 'close after,' i. 39.
- παρά: παρ ποταμὸν τετραμμένος, vii. 112; παρ' ἐμὴν κέκριται, vi. 37.
- περί: περὶ πλέγματι γαθεῖ, i. 54; περὶ πάντων excelling all, xxv. 119; elided, xxv. 242.
- πρὸς (ποτὶ, πὸτ): λέγειν πρὸς τινα, xi. 68; ποτ' ἀντολάς (eastward), v. 103; φάρμακον πὸτ τὸν ἔρωτα, xi. 1; ποτ' ἔριν 'in spite,' xv. 10; τὰ πρὸς πλόον, xxii. 22; ποτὶ τῶν Νυμφῶν 'by the Nymphs,' i. 12.
- σύν: 'with the help of,' ii. 28, vii. 12; πῆδησε σὺν ὀρμῇ, xxv. 251.
- ὑπὸ: ἴαχε ὑπὸ ὑμεναίῳ, xviii. 8, xxv. 14.

#### Pronouns:

*Demonstrative*, ταῦτα: ταῦτ' ἄρα λεπτός, xiv. 3, 'that is why,' xv. 8; τοῖος, τόσσον introduce abrupt explanatory clause, xvii. 96, xxiv. 118, ii. 161.

*Possessive*: ἰός=tuus, x. 2, -suus (plural), xxvii. 26; ὄς=meus, Megara 77.

σφέτερος=suus (singular), xxii. 209, (plural), xiii. 53; =tuus, xxii. 67.

σφωιτέρος=suus (singular), xxv. 55.

ἄλλος=ἕτερος, vi. 46, &c.

ἕτερος=ἄλλος, xxv. 174.

(οὐδέίς=οὐδέτερος? xxi. 15.)

ὅσον, τυτθὸν ὅσον, i. 45; οὐδ' ὅσον, 'not a jot,' ix. 20; ὅσον = 'just,' xxiv. 195, note.

αὐτός, standing alone, xxiv. 50 (the Master); in dative comitative, xxii. 17; =alone, v. 85, &c.; =only, ii. 89.

τις, 'some one of importance,' xi. 79; so with noun μελικτὰς τις, iv. 30; with adjectives, ἀδύ τι τὸ ψιθύρισμα. i. 1, xviii. 11; χιόν τις, vii. 76 (a streak of snow).

τὸ τεόν, iii. 27.

*Proper name*: used by person speaking of himself, i. 103, 135; v. 9; vii. 55; vii. 96. Of person spoken to, i. 105; xiv. 1.

*Diminutive form*, Ἀμύντιχος, vii. 132.

**Relative**

Exclamatory *οἷος ἔην*, xvii. 13 (*οἷος* and *οἷός τε* distinguished, ib. note); *δοσίχον*, iv. 55. Optative in relative sentence: see Optative.

*ὥς ἶδον ὡς ἐμάνην*, ii. 82: see *ad loc.*

*ὅστις* for *ὅς*, xv. 98; xiii. 22; vii. 51.

Article for relative, *Epig.* iv. 17 (xxi. 62; xxiii. 58); *ταί τε*, *dubia lect.*, vii. 59; xiii. 57; xxv. 2; xxii. 55 (see Monro, *Hom. Gram.* 262). The Alexandrians use it more widely than Homer, Callim. i. 87 *ἐσπίριος κείνός γε τελεῖ τά κεν ἦρι νοήσῃ*).

Relative sentence for conditional, x. 25; Megara 67, &c.

Forms, *ὅστις*, xxii. 54; *ἄσά τε*, xxv. 90; *ὅσαις τε*, vii. 60; *ὅς τε*, vii. 103; *ὅς βα*, xxv. 139.

**Subjunctive :**

With *μή* in independent sentence, *μή σὺ θάνῃς*, 'you might die,' xxi. 67.

Spondee in fifth foot, i. 38, 71, 75, 136; xiii. 20, 42, 43, 44, &c.

(Forms of spondaic ending are (i) - - - preceded by dactyl, xvi. 3. (ii) - - - preceded by *υ υ υ* - or - *υ υ υ* - xvi. 76; xv. 110. (iii) - - - preceded by spondee, xxv. 30; xv. 48. (iv) *υ υ* - - - - xiv. 33; xxiv. 85. (v) miscellaneous, *βεία πλήσθησαν*, xxv. 98; *σόφον τοι χρῆμ' ἀνθρώπος*, xv. 83; *περίσπλαγχνος Δαίρτης*, xvi. 56; *βίη θ' Ἡρακλείη*, xxv. 154.

Verbs: new forms of: see section 3 on dialect, and see especially i. 63; xv. 58; xi. 42; iii. 37; xiv. 34; xiv. 51; i. 36; vi. 8; vii. 40.

**Vocabulary :**

New words and *ἅπαξ λεγόμενα* (latter marked with †), *†πακοχράσμων*, iv. 22; *†κνάκαν*, iii. 5; *†αλολικός*, i. 56; *†ἀκράστιστος*, *e con.*, see note on i. 51; *†σκνιφαῖον*, xvi. 93; *†καρχαρόδαν*, xxiv. 87; *ἀμοιβαδῖς*, xxii. 96; *†ἀμνείαν*, xxiv. 62; *τυννός* (also in Callim.); *†ἀρρηγνῆς*, xxv. 83 (Hesych.); *†προδείελος*, xxv. 223; (*ὑποδείελος*, Aratus); *ὄληπ* (Alex. for *ὄλπις*); *Ἄπλις γῆ*, xxv. 183 (Ap. Rhod.); *†περιγληνώμενος*, xxv. 241; *μαλός*, *Epig.* i. 5 (Hesych.); *τημόσδε* (Callim., Ap. Rhod.); *†δίγληνος*, *λίσσας*, *ρωγάς* (Ap. Rhod.); *λεπράς* (Oppian).

New compounds are formed with frequency but occasion no difficulty, *ἀπόκομμα*, x. 7; *εὐκριθος*, vii. 34; *†ύλατόμος*, xvii. 9; *φιλεχθής*, v. 137 (Legrand, p. 274).

Diminutives of nouns are frequent, *ἀμνίς*, v. 3; *ἀρβυλίς*, vii. 26; *χαμυνίς*, vii. 133; *ὀροδαμνίς*, vii. 138; *οἷς*, i. 9; *γερόντιον*, iv. 58; *σκαφίς*, v. 59; *τραγίσκος*, v. 141; *ταλαρίσκος*, κ.τ.λ.



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